

VOGUE®



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AMERICAN FASHION

SPECIAL
REPORT...

90 GREAT LOOKS

ELIZABETH AND
RICHARD BURTON:
A FAMOUS
DIRECTOR
TALKS

THE NEW YORK COLLECTIONS



He never noticed her lips before

"Funny," he thinks. "Her lips couldn't have changed. Yet they seem softer. More inviting. Provocative. Why didn't I ever notice them before?" She knows why. It's that creamier Charles of the Ritz lipstick in one of those new, fashion right, spicy, Fall colors. Was it Slightly Cinnamon or Slightly Ginger? No matter. When he read her lips he got the message.



Charles of the Ritz

Neal Barr

Christian Dior shoes—Delman Salon



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COVER: The New York Collections... for openers: the fur-trimmed suit—dress and small jacket in the palest of pink wools, collared and cuffed in bisque-grey Persian lamb. Worn by Jean Shrimpton, whose thick shining honey-coloured mane has inspired a new line of hair goodies called Londonderry Hair (details, page 192). Yardley makes it, as well as the Dicey Peach lipstick she wears here. Other spot to spot The Shrimp: *Privilege*, her first movie... Suit, shown full length on page 307, by Ben Zuckerman of Anglo wool loomed in America. At Bonwit Teller; Nan Duskin; Montaldo's; I. Magnin. Coiffure by Kenneth.

FASHION

243 Vogue's eye view: The New York Collections—a special report by Diana Vreeland

244 The New York Collections: The chain-belted coat; the demi-long coat; the bias coat; cotton coats for winter; Regency collars; patterned mink; belted fur. Plaid capes; the cape-suit. Little belted dresses day and evening. Brilliance at night—the printed caftan; throatbanded brocade; the spangled dress, wrapped and tied. Toga-dresses with uneven hemlines.

288 The new importance of black in the New York Collections. Black lace. Black velvet. The black cape-suit with short pants. Little black coats for day. The long black coat at night. The return of black sealskin.

306 More New York Collections news: the coat-and-dress turnouts. Coats Plus—gilt buttons; throatbands; fit and flare; belts, belts, belts. The culotte suit. The brown shirtdress. New plaid looks.

326 Vogue's Own Boutique of Suggestions, Finds, and Observations.

FEATURES/ARTICLES/PEOPLE

280 People Are Talking About... Yaël Dayan

282 Peter Glenville Talks About the Burtons

286 I Won't Pay for the Trip. By Jonathan Miller, M. D.

345 Another Sex Triangle. By Henry Resnik

FASHIONS IN LIVING

322 The Ruspolis—Their Hill Castle, Vignanello

330 Vogue's Decorating Finds and Ideas

BEAUTY

22 Beauty Checkout: a "very" spirited diet and other items

77 Vogue's Ready Beauty

300 Beauty Bulletin: yes, yes, yes—the positive trends

339 Eating it up at a famous spa—a week's worth of menus and recipes

DEPARTMENTS

214 Vogue's Notebook: The Cutting-Pilkington Wedding

216 Vogue's Notebook: Wit-Hit Evening in Kansas City

218 Vogue's Notebook: Voom Voom Party in Paris

220 Vogue's Notebook: Flurry at Annabel's in London

222 Vogue's Notebook: Wedding in a XVI Century Monastery, in Lisbon

225 Vogue's Notebook: Theatre. By Anthony West

226 Vogue's Notebook: Movies. By Judith Crist

227 Vogue's Notebook: Books. By Frederic Tuten

231 Men in Vogue... Notes, Quotes, and Votes

344 First Quiz for the next Prix de Paris

346 Vogue's Notebook: Costume Party at Strawberry Hill, England

348 Vogue's Shop Hound

352 Vogue's School Directory

354 Vogue's Travelog

354 Vogue's Notebook: Noble Wedding in Austria

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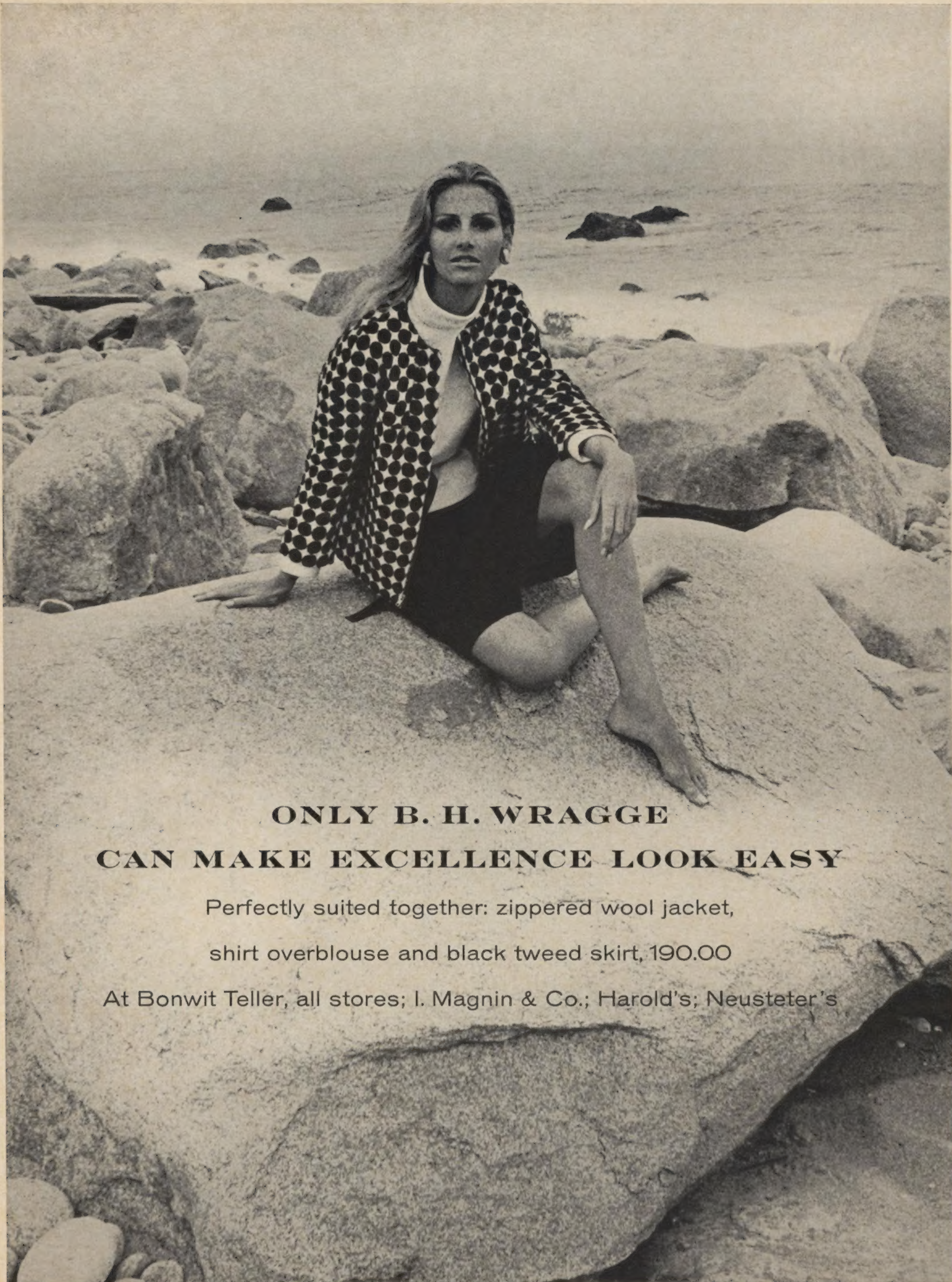
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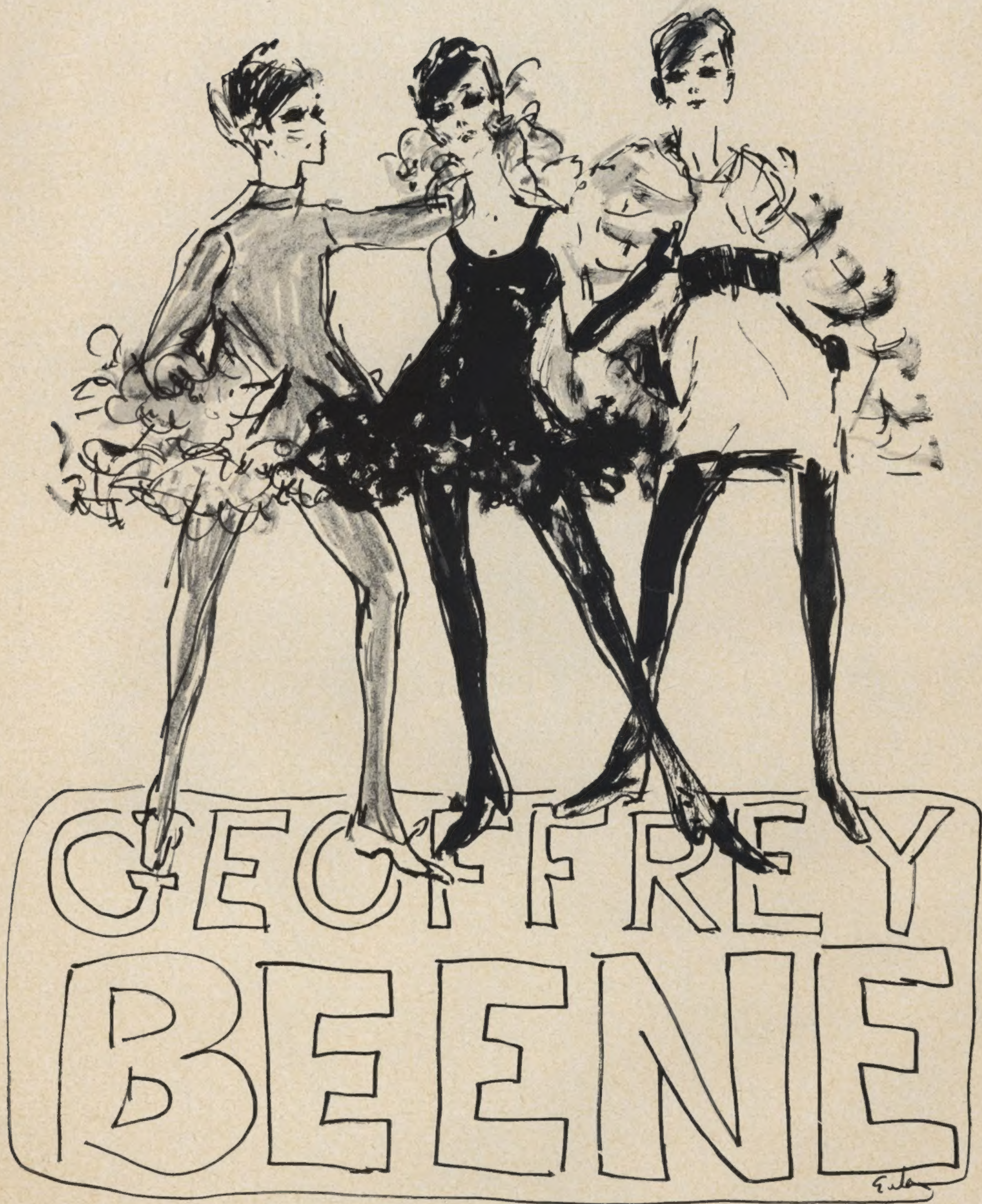
Perfectly suited together: zippered wool jacket,
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photograph by John Engstead



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snaps-to the call of now
in Anglo wool gabardine,
bright buttons
and braid. Designed by
Seymour Fox
exclusively for us

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English regency,
essence of new elegance
for late day in
polished Anglo wool,
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Originala



Mollie Parnis





Everything's now

about this coat—the belt,
the fuller skirt,
the assymetric hemline
and diagonal buttoning.

the good grey Anglo wool
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Collection of **Skin-Care**
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The complete Concentrates collection includes: Moisture Concentrate, Eye Creme Concentrate, Mineral Masque Concentrate, Eye Makeup Remover Concentrate—and 9 other beneficent preparations.



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Adele Simpson



George Halley

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BEAUTY CHECKOUT

September 1

A "very"
spirited
diet:
latest
ploy of the
Paragon
Dieter

Some people go to spas, eat up a storm of interesting delicacies (see page 339), and lose weight. Wine and spirits never cross their path or, theoretically, their mind for a week or two, and that makes them lose more weight. . . . But what about the woman who stays home, wants to lose weight and, with equal intensity, wants to have a drink now and then with her husband or her guests without having to pare the calories off of her already scanty food and nutrition allowance? We asked our Paragon Dieter, a woman whose inventive efforts in the line of getting skinny fast commands our rapt attention frequently. Naturally, she had an answer. You name your potion and she'll tell you how to serve it up in a completely nutritious, absolutely delicious low-calorie manner that might even inveigle that husband and those guests to get into the spirit of the weight-loss program with you. Any one of the menus described below tot up no more than 300 calories and meet every single nutritional requirement—proteins, carbohydrates, vitamins, minerals, that sort of thing. . . . The Paragon Dieter devised this manoeuvre when Sego came out with four "Very" flavours to join their twenty regular flavours of liquid diet "meals in a can," 10 ounces and 225 calories to a can. "Very" Chocolate means just that, real-thing chocolate, more rivetingly chocolate-tasting. Ditto principle: "Very" Vanilla, "Very" Strawberry, "Very" Chocolate Marshmallow. Examine, admire the Paragon Dieter's cunning (and Sego's benevolence) in the recipes for six full meals below, including pretty "no-calorie" mini-crunchers to keep your chewing apparatus in shape. . . .

Six menus
for "very"
spirited
300-calorie
lunches and
dinners

1. *Vanilla Champagne Frosted.* To one can of Very Vanilla Sego, add 3 dashes of bitters, 1/4 teaspoon brandy-flavoured extract. Freeze in ice tray until mushy. Whir in blender for several seconds, then add 1 split of champagne (3 ounces). Pour into long-stemmed champagne glass (you'll have a refill and a dividend, too). Slide 2 green grapes on a straw. 300 calories. *Mini-cruncher:* A small orange, chilled icicle cold, then cut into micro-thin slices, sprinkled with crushed mint leaves. Eat skin and all. . . . 2. *Strawberry Rosé Soda.* Stir 1/2 teaspoon almond extract into can of Very Strawberry Sego. Freeze until mushy. Whir in blender. Add 1/2 cup sparkling Rosé wine. Pour into a chilled wine goblet. Slip a golden kumquat on a straw. 300 calories. *Mini-cruncher:* Crackling crisp cucumber disks thinly veiled with yoghurt and rolled in finely chopped chives. Endive boat filled with radish and carrot pennies drizzled with white vinegar and dusted with tarragon. . . . 3. *Vanilla Scotch Chiller.* Blend together Very Vanilla Sego and 1 ounce of Scotch. Add a dash of nutmeg and 1/4 teaspoon grated lemon rind. Whir in blender with crushed ice. Serve in a huge pottery mug. Slither a long spiral of lemon peel down the side of the mug. 300 calories. *Mini-crunchers:* Tiny pickled beets tossed with shredded cabbage and caraway seeds, several splashes of herbed vinegar added. Super-crisp lettuce wedge sprinkled with lime juice and finely-minced pimiento. . . . 4. *Chocolate Brandy Fizz.* Combine a can of Very Chocolate Sego with 1 ounce of brandy. Freeze until mushy. Whir in blender several seconds. Pour into a cut-glass tumbler. Add sparkling water to the brim. Garnish with one lanky chocolate curl. 300 calories. *Mini-crunchers:* Icy cauliflowerrets dusted with curry powder and nestled in a watercress bouquet. 5. *Pink Gin Fantasy.* Stir 1 ounce of gin into Very Strawberry Sego, add a double dash of orange bitters. Freeze until mushy. Whir in blender for several seconds. Pour over crushed ice in an oversized brandy snifter. Impale one strawberry on a straw. 300 calories. *Mini-cruncher:* Giant mushroom cap stuffed with minced cucumber and tomato and topped with several pinches of crushed dill weed. 6. *Chocolate Peppermint Vodka Pow.* Stir 1 ounce of peppermint-flavoured vodka (or peppermint schnapps) into Very Chocolate Marshmallow Sego. Whir in blender with crushed ice. Serve glacier cold in chilled pewter mugs or tall skinny glasses. For special occasions, 310 calories. *Mini-cruncher:* Lettuce cup filled with cucumber and carrot matchsticks that have been sprinkled with lemon juice. (More Beauty Checkout, page 196.)

Crystal gazing, 1967.
Essence of Chantilly.
Intense,
long lasting,
more like perfume
than cologne.
The Spray Mist, \$6.

Chantilly by Houbigant

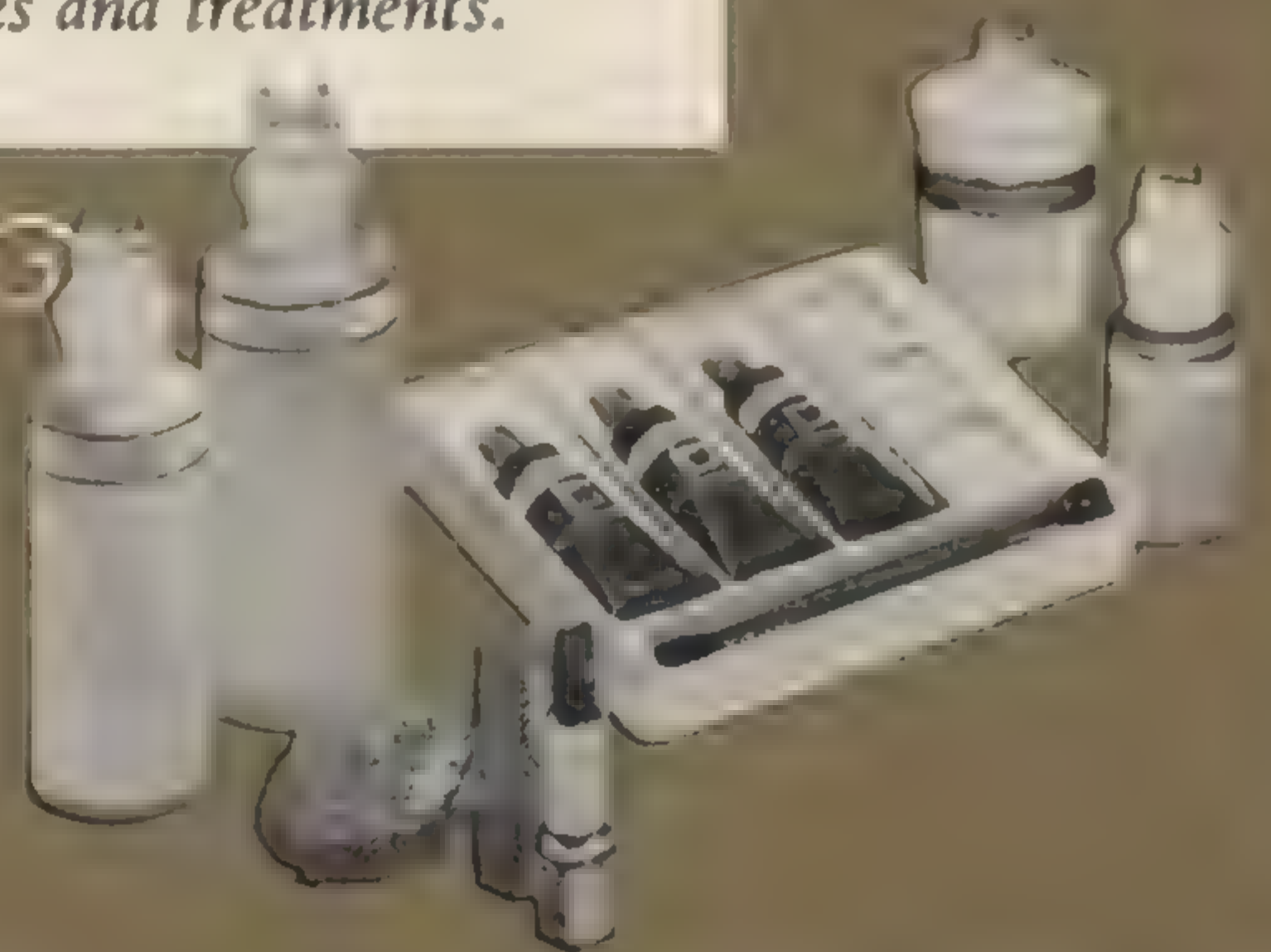
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Flowing Cream, the just-created Geminesse make-up, moistens and silken the skin under a superbly natural finish. In the most softly radiant shades ever captured by make-up. Discover Geminesse at finer department stores.

Geminesse, the real newness in cosmetics today—the total moisture beauty concept in an entire collection of make-ups, lipsticks and treatments.

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And Rich's has Adele Simpson,
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Malcolm Starr
by Elinor Simmons



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Revillon

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Virginia Thoren-Rice



THE MOST TREASURED NAME IN PERFUME

CHANEL



It's wool



PURE VIRGIN WOOL

mark of the good life

Forstmann weaves wool in a bright heraldic red and gleaming white for this perfectly shaped coat and dress costume by *Belle Saunders* for *Abe Schrader*. Coat has new, right proportioning; crisp, uncluttered lines. Dress is banded to match in red, and follows A-line of coat. Both have the fabulous look only possible with wool. Costume about \$185 (slightly higher west of the Rockies); available in sizes 6-16. At Lord & Taylor, all stores; Julius Garfinckel, Washington, D.C.; I. Magnin, West Coast; Chas. A. Stevens & Co., Chicago. For further information write: American Wool Council, Dept. WJ-2067, 570 Seventh Ave., New York, N.Y. 10018.

The American Way With Wool



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FORSTMANN'S WOOL GABARDINE JACKET COSTUME. ABOUT \$145.00. SIZES 6 TO 16 AT FINE STORES

BELLE SAUNDERS for

Abe Schrader



The American Way With Wool

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NEW ENGLAND'S LARGEST STORE

PHOTOGRAPHED AT OLD STURBRIDGE VILLAGE



Originala's new coat attitude...small in the shoulders, gentle width thereafter.
One from a collection now in the Jordan Marsh Designers' Shop.

Kimberly



The three-piece suit in greyton (pink and white) wool knit. About \$100. B. Altman & Co., Marshall Field & Co., Neiman Marcus, J. Magnin



**If Revlon's 'Fire & Ice'
was your first lipstick...**

...it's time for Revlon's Eterna '27'

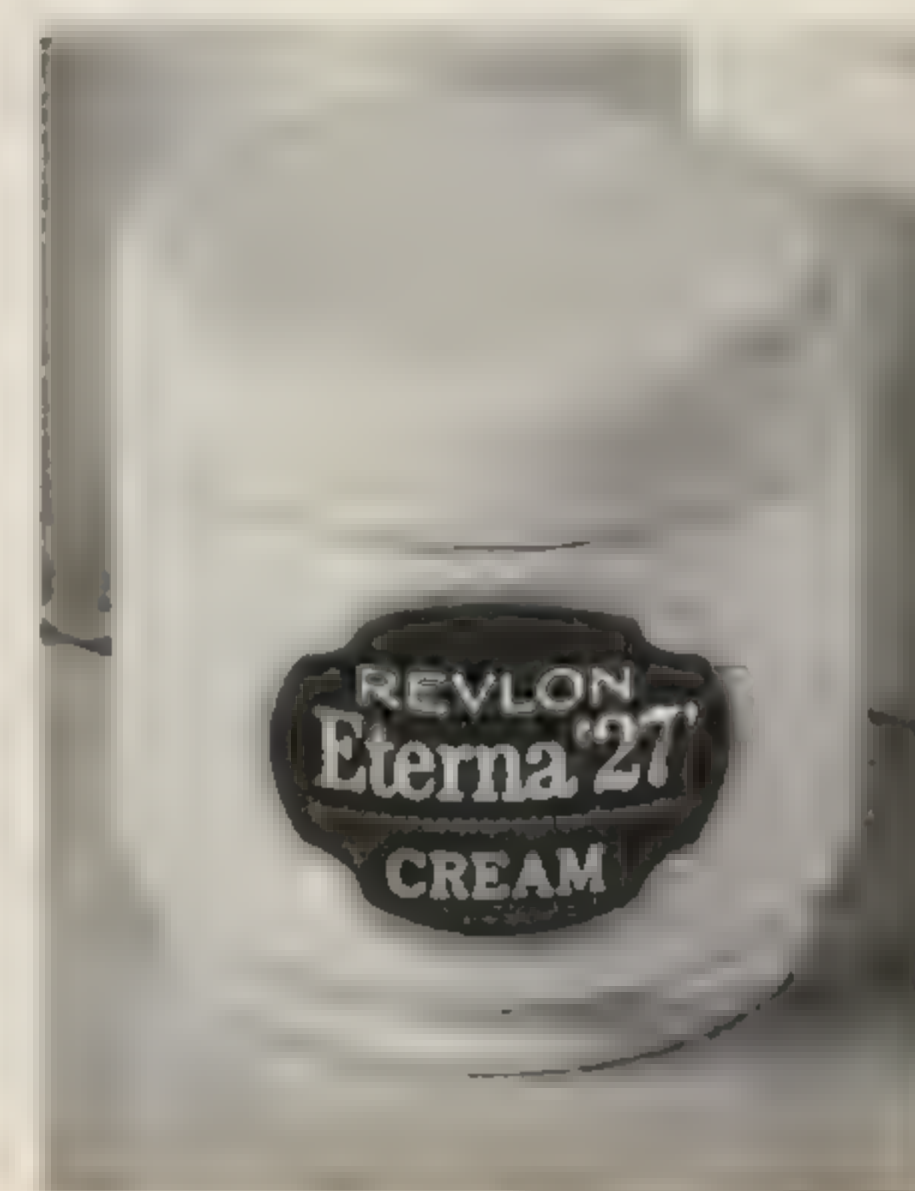
It was a good year, wasn't it? All you needed to make you look exactly the way you wanted to, was your new lipstick from Revlon.

Now you look for different things. Your make-up's changed radically over the years—you may find yourself wearing less than ever. And, if you're realistic, the face beneath the makeup is what actively concerns you. That is why it is probably time for Revlon's Eterna '27'.

Eterna '27' is one of the most famous skin creams ever created. There's nothing remotely like it. Its remarkable basic ingredient—progenitin—is

not a hormone and can be used only by Revlon. And the facts are these: Within 40 days, Eterna '27' could bring dramatic visible results to your skin as it did in 6 out of every 10 cases tested. Even skin specialists are impressed. And, even if you were born long before 'Fire & Ice', or long after, it doesn't matter. The skin, young or old, most in need of help, seems to benefit most from it.

Now is the time to get serious. Ask yourself this question. Do your looks really need a lot more of a lift than you can get from a new lipstick? If the answer is yes, it's time for Eterna '27'.





THE NON-VAGUES

live in Ban-Lon clothes by Oscar deLa Renta Boutique,
entertain with Haig, shop at Best & Co.

MR. AND MRS. ADOLPH GREEN, opposite, in their apartment, a vast and marvelous place filled with fascinating possessions. For entertaining, Mrs. Green mixes up Chicken à la Haig—the recipe is on the opposite page—and wears a mosaic-patterned culotte from Oscar deLaRenta Boutique. \$110. MARION SEGAL, whose husband is George Segal, a new face on the superstar trail, is an intelligent, energetic mother-of-two who finds time to discuss a venture into the restaurant world with Jack Lowery, the many-faceted designer whose talents range from architecture to industrial design to theatre and airplane interiors. Mrs. Segal wears Ban-Lon dress in a double-knit fabric of Monsanto's Blue "C"® nylon. From the Oscar de La Renta Boutique. \$70. In hand: a Haig Sour made to these specifications—juice of one half fresh lemon, teaspoon of honey, and two ounces of Haig Scotch. Dissolve the honey in lemon juice, add Haig, shake with ice, serve in a stem glass.



Oscar deLa Renta Boutique
clothes on our Third Floor

Best & Co.
FIFTH AVENUE · NEW YORK



CHICKEN A LA HAIG

Pound one large boned breast of chicken until thin. Dip chicken into flour, then into melted butter and brown over low flame. Sprinkle with Haig Scotch. Add about 1 ½ cups bechamel sauce to chicken. Then add 1 tablespoon of tomato purée, fresh mushrooms thinly sliced, and 12 small white onions. Season to taste and cook over low flame until chicken is tender. Sprinkle again with Haig Scotch. Serves 2.



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THE NON-VAGUES

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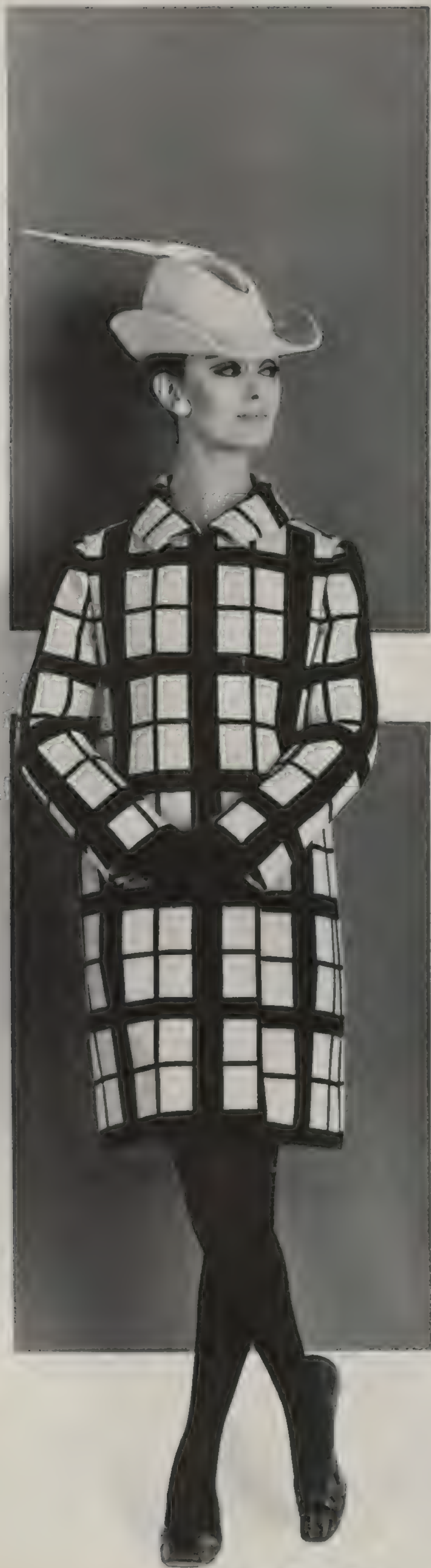
GLORIA STEINEM is one of the most individualistic people alive. Her writing, her incisiveness, her opinions and her beauty qualify her as a Non-Vague par excellence. Toasting her talents with a horn-glassful of Haig Scotch, a very talented young man himself, Robert Peter Miller, whose life revolves around painting. Miss Steinem's dress and gauntlet boots from the Oscar de La Renta Boutique. Double-knit Ban-Lon dress to wear belted or not. \$70.

NANCY CRONKITE, a poetess, under contract now with Houghton-Mifflin, is the kind of young woman that epitomizes 1967—bright, attractive, dedicated. She's photographed here in one of her haunts, the André Emmerich Gallery where a vernissage includes Haig Scotch in a giant half-gallon bottle. Geometrically drawn Ban-Lon dress in a double-knit fabric of Monsanto's Blue "C"® nylon. From the Oscar de La Renta Boutique. \$70.

Oscar de La Renta Boutique
clothes on our Third Floor

Best & Co.
FIFTH AVENUE · NEW YORK

Don't be vague . . . ask for Haig and lead the Ban-Lon life in Actionwear. The action starts at



DONALD BROOKS...



...ANGLO FABRICS

REVLON



SAYS NO:

Eyemakeup shouldn't shout.

The overshadowed eye?
Out. Revlon's new soft-spoken shades are the ones to watch. Flooded-with-sunlight pales. Subtle smoketones. Shimmery nightfrosts. See how they widen your outlook. Soften your glance. (Your whole face seems sweeter-by-association.)

The sticky-wicket lash?
Who needs it. Revlon eyes look lush and lashy. Not hard and flashy. 'Brush-On Mascara' colors them silky. And the spiral-shaped brush (a Revlon invention) is 'tapered' to take in lashes you didn't know you had. (Even mini-eyes seem model size.)



'BRUSH-ON Shadow'
'BRUSH-ON Mascara'



This shirt for women in an imported English fabric resembling lizard. With a silk print ascot. In coral, vanilla or pale blue. Sizes 8 to 16. \$22. At Lord & Taylor, New York; Rich's, Atlanta; Neiman-Marcus, Dallas; J. W. Robinson, Los Angeles; Dayton's, Minneapolis; and all branches. Or write, Gant for women, New Haven, Connecticut.

We refuse to make an insignificant shirt.

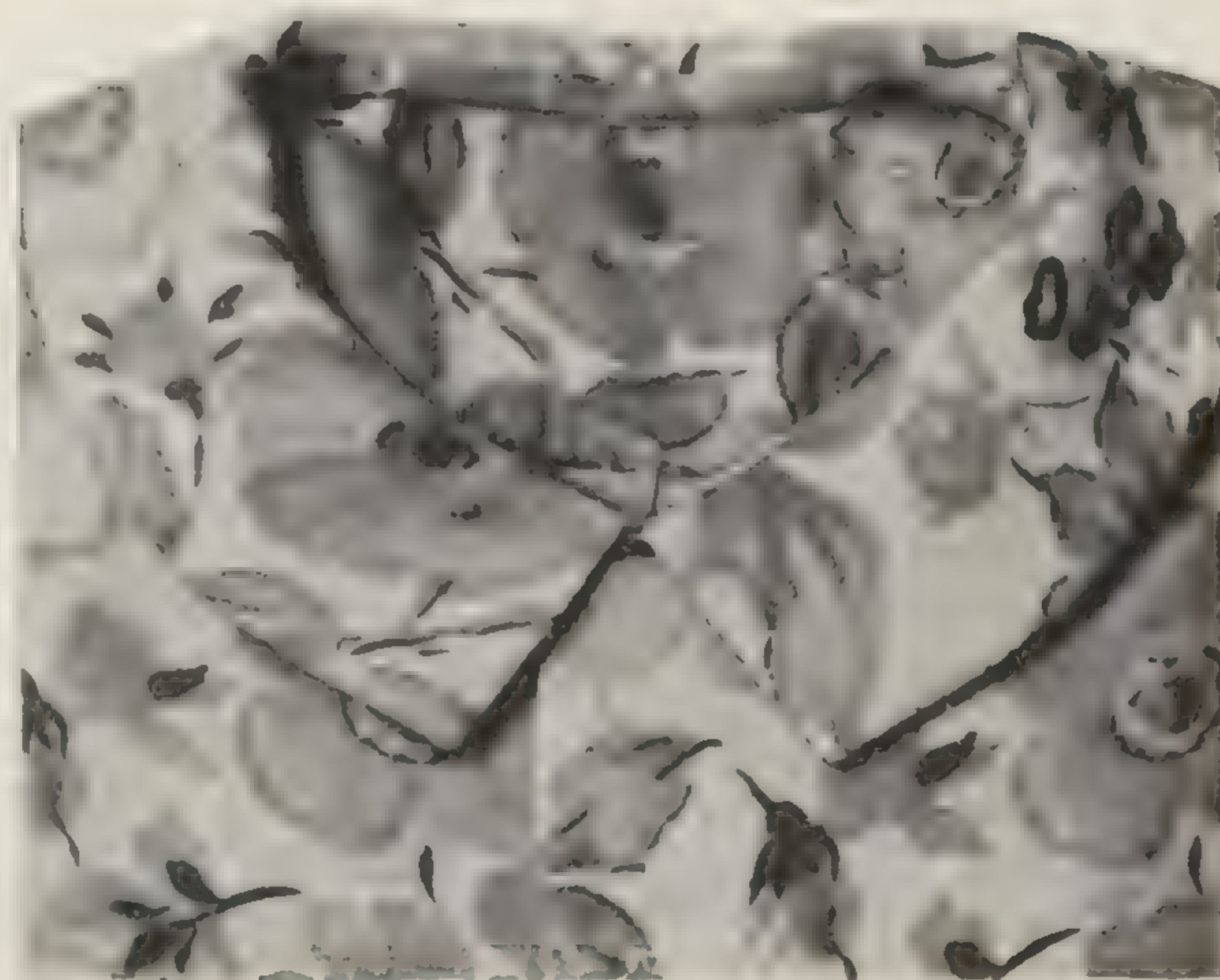
There are too many of them around as it is. They're harmless, of course, but that hardly seems reason enough to make them. Or to encourage anyone to wear them.

We think a shirt ought to have a definite personality. Yours. That's why we call our shirt a shirt for women. It makes its presence felt.

It's a simple shirt; that's what makes it an eloquent one. The fabric doesn't shout you down and the tailoring doesn't trip you up. We didn't just concoct a design in the hope that someday, somebody would invent an occasion to wear it. We made what you needed.

We put in a back pleat so you could move around without straining at the seams.

We put in enough material so when you tuck the shirt in, it will stay in.




You deserve better.

We put in long sleeves, a locker loop, a neckband, a real collar. The only thing we left out were insignificant "extras." Because extras are just that and just not necessary.

We made our shirt wearable. If you think that's significant, you belong with us.

Gant for women.



Crystal gazing, 1967.
No waiting for the future.
This is crystal you can believe in.
With enough Chantilly
to shake your world.

Essence of Chantilly. Intense, long lasting, more like perfume than
cologne. The Splash-on Magnum, \$10. Also from the Crystal Collection:
The Spray Mist, \$6; Dusting Powder, \$5.



Chantilly by Houbigant



Gooffrey Beene loves to design in Anglo Fabrics

Brooch, about \$10,000; ring, about \$310; spray pin, about \$1450; earrings, about \$3150. Your jeweler can show you many such pieces.



De Beers Consolidated Mines, Ltd.

The beauty of diamonds is
the happy glow their blazing beauty always sparks.
They're about the only thing
you can put on today and enjoy for the rest of your life.

A diamond is forever.

REVLON



The cool jeweled nail.

Jewel on the first super-frosts that cover nails evenly as cream. With a slipper-satin finish. A velvety lustre. Not possible in frosted till now. (As though a great pearl had been dissolved in every bottle.) Won't streak, separate, settle. We wouldn't settle for less.

Revlon 'Crystalline' Nail Enamel

(27 fabulous frost-on-frost colors)



REVLON



The with-it wet mouth.

Gleam on this moist, whipped-creamy lipstick and treat your lips to all good things. A glistening drenchcoat of color that won't dull as the day goes on. Gives lips a sweet, wet texture without a gooky feel. And a happy ending to the problem of dry lips. Forever after.

Revlon 'Moon Drops' Wet Lipstick

(34 high-polished fashion shades)

THE PAN AMERICAN WAY



Oscar de La Renta





Pamper
yourself!

Let your hairdresser color-style your hair with

Isn't it worth a little extra time and money, to give yourself the best of it? That's what you do when you entrust your hair to a *professional* colorist working with *professional* coloring. If you're a do-it-yourself colorist, visit your beauty salon next time. Then look in the mirror!

Professional Cosmetics for Lovelier Hair Color

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Color Lotion for semi-permanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG. TRADE MARK

ROUX



LESLIE FAY AND SAMSONITE



Excitement Starts With Checking In... a brilliantly striped three-piece suit designed for travel or town, in a new bonded blend of man-made fibers with the look of wool. Orange stripe with brown crepe blouse; green stripe with green. Sizes 8-18, about \$55.

LESLIE FAY

PRICE: SLIGHTLY HIGHER IN THE WEST

Nothing On My Mind But Fun... traveling with Samsonite Silhouette luggage! Lightweight magnesium frame. Scuff-resistant body. Dover White Ladies' Beauty Case with new pop-up mirror \$29.50; 26 Pullman Case \$45.00; Ladies' Week End Tote \$29.50.

Samsonite Silhouette®

SET THE STAGE



First To Catch The Inspector's Eye...as fresh as at departure in a demi-tent of bonded 100% worsted wool gabardine. Red, gold, green. Sizes 8-18 about \$36. For the name of store carrying this wardrobe collection, write to Leslie Fay, 1400 B'way, N.Y. 10018.

LESLIE FAY

Through Customs Like A Breeze...with my Samsonite Silhouette luggage. No wonder! Its verry lines, sleek body, hidden locks and new I.D. tag demand top priority. Oxford Grey 26 Pullman Case \$45; Ladies' O'Nite \$32.50; Ladies' Handi-Tote \$24.95.

Samsonite Silhouette®

SET THE STAGE FOR YOUR PASSPORT



Thrilled With My Marvelous Hotel... arriving fresh and crisp in a comfortable shirt-waist dress that has resisted all the wrinkles of travel. Double knit textured Fortrel® polyester with a new chain belt. Green, poppy red, gold. Sizes 8-18, about \$40.00.

LESLIE FAY For stores carrying this wardrobe collection, write Leslie Fay 1400 Broadway, N.Y.

My Luggage Really Makes An Impact... no problem whatever with hotel reservations. My matched set of Samsonite Silhouette says the right things to all the right people. Venetian Red 26 Pullman Case \$45; Ladies' O'Nite \$32.50; Ladies' Handi-Tote \$24.95.

Samsonite Silhouette

PORT TO FASHION



Off To Explore The Night Spots... gold metallic threads glamorize the chevron pattern woven into this mandarin-collared coat of an evening costume, double breasted of cotton and acetate over its own crepe skimmer. Gold or pink, sizes 8-18, about \$60.00.

LESLIE FAY

HATS BY JANE/LEWIS BY KIL HANDBAGS BY LEONARD

Lucky I'm Carrying Samsonite, Too... packs a wardrobe. Opens flat into twin compartments. Holds more without wrinkles. Willow Green 29 Pullman Case \$55; Ladies' Week End Tote \$29.50; Ladies' Beauty Case \$29.50; 24 Ladies' Pullman Case \$37.50.

Samsonite Silhouette[®]

"I have not yet, indeed, thought of a remedy for luxury..."

BENJAMIN FRANKLIN

"I am not sure that in a great state it is *capable of a remedy*; nor that the evil is in itself always so great as it is represented.

"Suppose we include in the definition of luxury all *unnecessary expense*, and then let us consider whether laws to prevent such expense are possible to be executed in a great country, and whether, if they could be executed, our people generally would be happier, or even richer.

"Is not the hope of being one day able to purchase and enjoy luxuries, a great spur to labour and industry?

"May not luxury, therefore, produce more than it consumes, if, without such a spur, people would be, as they are naturally enough inclined to be, lazy and indolent? *To this purpose I remember a circumstance.*

"The skipper of a shallop, employed between Cape May and Philadelphia, had done us some small service, for which he refused to be paid. My wife, understanding that he had a daughter, sent her a present of a new-fashioned cap.

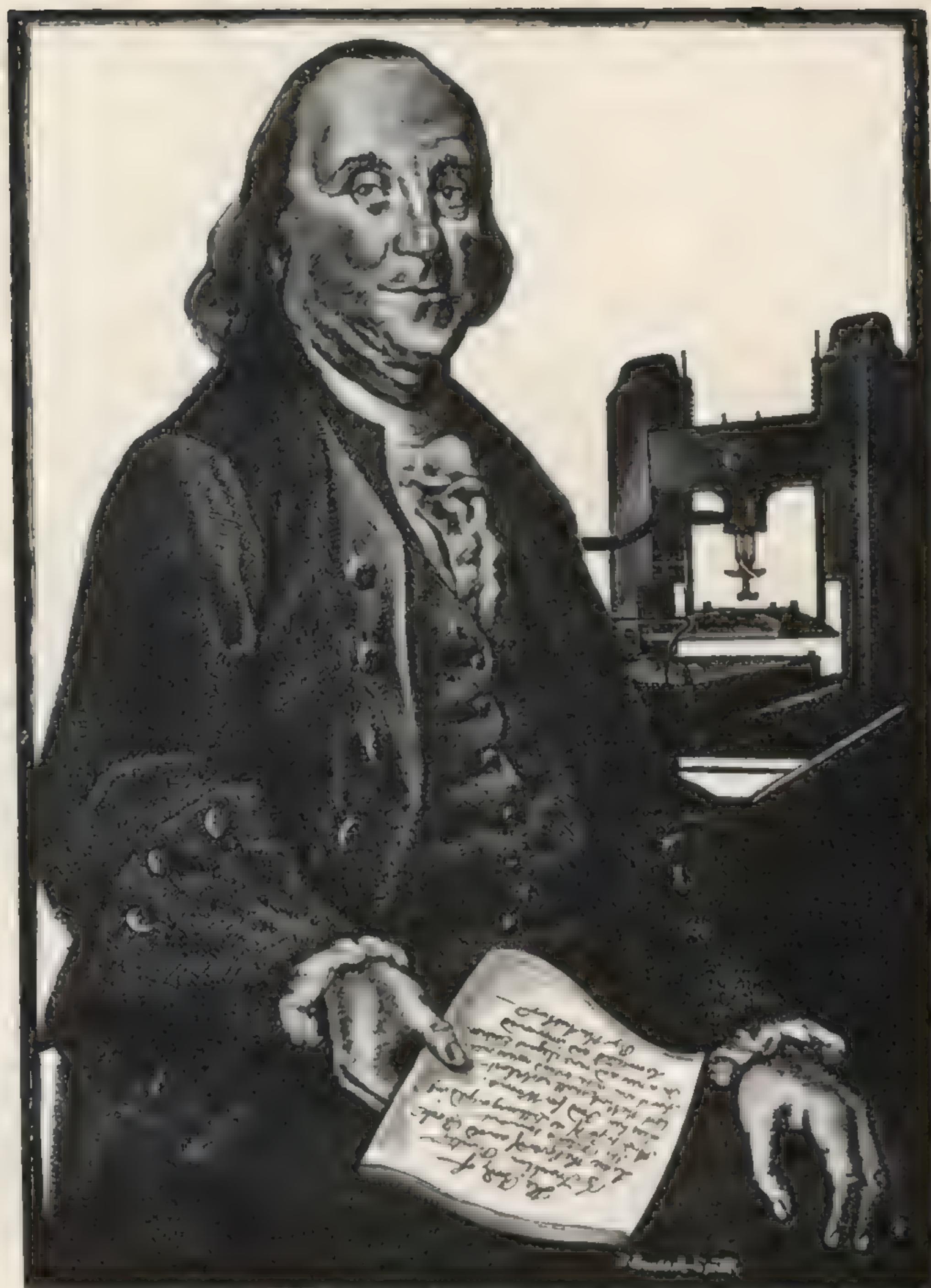
"*Three years after*, this skipper being at my house with an old farmer of Cape May, his passenger, he mentioned the cap, and how much his daughter had been pleased with it.

"'But' (said he) 'it proved a dear cap to our congregation.'

"How so?"

"'When my daughter appeared with it at meeting, it was so much admired, that all the girls resolved to get such caps from Philadelphia, and my wife and I computed that the whole could not have cost *less than a hundred pounds*.'

"'True', (said the farmer) 'but you do not tell all the story. I think the cap was nevertheless an advantage to us; for it was the first thing that put our girls upon knitting worsted mittens for sale at Philadelphia, that they might have wherewithal to buy caps and ribbons there; *and you know that the industry has continued*, and is likely to con-



Original wood engraving by Bernard Brussel-Smith

tinue and increase to a much greater value, and answer better purposes.'

"Upon the whole, I was more reconciled to this little piece of luxury, since not only the girls were made happier by having fine caps, but the Philadelphians by the supply of warm mittens."

"Poor Richard" put his finger on this simple key to an expanding economy over 200 years ago. So, isn't it strange to find people—well-meaning people—in this country today who still frown on the luxuries most of us work to enjoy? They want the government to restrict the broad range of products and services in the marketplace. And to cut back on advertising because it makes people want things they don't need.

Don't need? Well, of course, no little girl *needs* a bow in her hair. Yet, Mary Murphy will forever top off the apple of her eye with a ribbon. And where would the ribbon factories be without her? And the ribbon clerks?

It is just this very human desire to add the little frills to our living that has created our jobs and our prosperity . . . the ribbon factories and automobile factories and television factories . . . and the most dynamic economy in man's history. Shouldn't we be careful about how we tinker with the forces that have created all this? Because the simple, troubling truth is, nobody knows for sure how far you can regulate our economy without damaging it.

Magazine Publishers Association

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WHY NOT WAIT IN AMBUSH?...perfume by *Dana*



legs, legs,

These seamless stretch nylon stockings in all the new colors. In sizes fitting everyone. Pettinet, Ribnet, Racy Legs, \$2.00 the pair. Racy Ribs, \$2.50 the pair. Pettinet and Racy Legs also available in Panty Hose. Round-the-Clock, 5200 Empire State Building, New York 10001. U.S. Industries, Inc., National Mills Division.

For the stores that know legs are the centre of attention, turn to page 342



legs, legs.

Forget about eyes. Forget about bosoms. Forget about all the inconsequentials.

The centre of attention is legs.

Now fashion depends on them to set the pace. Now everything else seems colorless in comparison.

Now you need a wardrobe of them or you'll lack a fashion leg to stand on.

Now it's legs, legs, legs, legs. And some of you may never notice anything else again.

Round-the-Clock.



This makeup has been around
for over twenty years now.

And it costs twenty dollars an ounce.

If you have an ounce of curiosity,
and an ounce of respect for your own face,
wouldn't you like to find out
whether the women who buy it
are really on to something
or are just impressed by the price?

Available at all Saks Fifth Avenue Stores.

Go ahead. Find out.

Do the one thing you should do anyway, if you're going to buy this makeup intelligently. Try it on your own skin first, in the way that it should be tried.

Choose a day when you're in the mood for a little leisurely experimenting. Then go to the cosmetic counter of the very finest store you know.

Once there, look for, ask for, if necessary even wait for, the woman who specializes in Alexandra de Markoff cosmetics.

This is important.

Because, like perfume, our Countess Isserlyn Make-Up does different things on different people. You'll need a specialist's trained help to find your Countess Isserlyn color this first time.

Now watch what she does. She'll wash off a patch of your skin, gently, down to the jawline. Study it. Pick a numbered bottle. Shake it. Stir it. And hand you the little stirring stick.

Touch that stick. Then your face.

Now look in the mirror. From here on, we think you'll be astonished. Like a china silk slip slithering down over your body, this makeup seems to slip itself over your face. Covering that smoothly. That evenly. That fast. But much more sheerly.

See how much of you that one touch covered. See how it makes your skin look. And feel. Compare that much with the rest of your face, the part that's still under the makeup you currently use. Now hunt. See if you can find any line at the jawbone where our makeup ends and you begin.

And if, after all this, you find yourself not quite sure but just very tempted?

Wait. Look again hours later. Now see whether you still feel you can afford to live without this lovely stuff.

We'll take that chance.

After all, even if you never buy it, all we'll have lost is some time and a smidge of our makeup.

But if you never try it, you may never find your best face.

Alexandra de Markoff



WONDERCORD® for the David Crystal Seasons

What's the fashion forecast for the David Crystal seasons? Color outlook: cool or sizzling. The shape may be breezy or clingy. Sleeves, of varying degrees. Chance of interesting texture, snappy details. Constant fashion element: Wondercord®, a wondrous new texture-ribbed fabric of Dacron® polyester, just unveiled by David Crystal. The resulting fashion climate is a combination of understated elegance and practical chic. Clothes with a contemporary fashion look—as seen in the David Crystal Wondercord® collection on these six pages.

RED and BLACK, two colors to play the fashion game with now. David Crystal makes them both winners in Wondercord®—part of the shape and texture story on both pages here. *The black*... a breezy A-line that keeps its shape no matter what the weather. Ottoman-textured to make the day-to-evening transition with ease. Also red or beige. Sizes 6 to 16. \$40*. *The red*... a slimline silhouette designed to move with your every action. Watch it give fall a big fashion sendoff and go non-stop right through the year. Also green or brown. Sizes 8 to 18. \$45*.

B Altman & Co

FIFTH AVENUE • WHITE PLAINS • MANHASSET
SHORT HILLS • ST. DAVIDS, PA.

Jordan Marsh
FLORIDA



Textured Dacron® for the season called COOL

WONDERCORD® for the David Crystal Seasons



Cool, carefree, contemporary. That's the philosophy of Wondercord® and the thinking behind the David Crystal dresses on these pages. They're diagonally textured for fashion interest, 100% Dacron® for comfort and versatility. And they're washable—good news for the woman-on-the-go.

GREEN and BLUE, the color forecast when the weather outlook is warm. *The green...* a cool emerald that brightens the fashion picture all year round. Small bodice, free fall of skirt, to wear belted or not (see left). Also in beige and black. Sizes 6 to 16. \$45.* *The blue...* a smart, go-everywhere dress with snappy fashion details: high yoke, skimpy shape, side-buttoned back (this page). Snappy fabric too: crisp, carefree Wondercord®, that keeps its cool even in a heat wave. Also in red or emerald. Sizes 6 to 16. \$40.*

Harzfeld's

Petticoat Lane® Kansas City, Mo.

Sakowitz
HOUSTON

DAYTON'S OVAL ROOM®

MINNEAPOLIS • ST. PAUL • ROCHESTER

Textured Dacron® for the season called HOT





WONDERCORD® for the David Crystal Seasons

The clothes for the David Crystal seasons owe their versatility and good looks to Wondercord®, the texture-ribbed fabric of Dacron® polyester. Lightweight, packable, they're ready to travel when you are . . . to any climate, any time of year.

BROWN and BEIGE, colors toasty enough to withstand a cool breeze; guaranteed not to melt when the temperature soars. Both seen here in two David Crystal wonderdresses, their shape-and-texture message repeated on this page. *The beige*...it's the dress of the season—any season. Graphic silhouette, travel-happy fabric—it's destined to lead a jet-paced life. Also in red or black. Sizes 8 to 18 \$40*. *The brown with beige yoke* . . . a David Crystal dress with the knack of being both practical and elegant. Whipcord-textured, beautifully proportioned, it sports a matching jacket to take any climate right in stride. Also in black with cream. Sizes 8 to 16. \$75.*

HUDSON'S
DETROIT

HIGBEE'S
CLEVELAND

MONTALDO'S
ALL STORES
Doop's



Textured Dacron® for the season called TEMPERATE

Ada, Okla. . . . The Clothes Corner
Akron, Ohio . . . Birnbaum's
Aiken, S. C. . . . Julia's Dress Shop
Albany, N. Y. . . . Casual Set
Albuquerque, N. Mex. . . . Arden's
Alexandria, La. . . . Gus Kaplan
Alexandria, Va. . . . Woodward & Lothrop
Altadena, Calif. . . . Polly's
Altosona, Pa. . . . Simon's
Altus, Okla. . . . Sharon's
Amarillo, Texas . . . White & Kirk
Americus, Ga. . . . A. Cohen & Sons
Annapolis, Md. . . . Woodward & Lothrop
Anderson, S. C. . . . The Vogue Shop
Ardmore, Okla. . . . Daube's
Armonk, N. Y. . . . The Family Tree
Asbury Park, N. J. . . . Dainty Apparel
Asheboro, N. C. . . . Belk-Yates
Asheville, N. C. . . . Carroll & Co.
Ashland, Ky. . . . Delmar's
Athens, Ohio . . . Logan's
Atlanta, Ga. . . . Leon Froshin
Auburn, N. Y. . . . Bramley's
Augusta, Ga. . . . Punch Mulherin
Baltimore, Md. . . . Miller Brothers
Bartlesville, Okla. . . . Lowry's Patio Shop
Bay City, Mich. . . . Mary K. Dress Studio
Bellingham, Wash. . . . Town and Country Casuals
Bennington, Vt. . . . Vogue and Vanity
Benton, Ark. . . . Gingles Dept. Store
Billings, Mont. . . . Aileen's
Binghamton, N. Y. . . . Drzens
Birmingham, Ala. . . . Mamie Plunket
Birmingham, Mich. . . . Bloomfield Fashion Shop
Bismarck, N. D. . . . The Alex-Ruth Shop
Bloomington, Ill. . . . Paul Anderson
Bloomington, Ind. . . . The King's Shop
Bluefield, W. Va. . . . The Thornton Co.
Boise, Idaho . . . Carroll's
Boulder Creek, Calif. . . . M. C. Hemmel
Breckenridge, Texas . . . The Hat & Gown
Buffalo, N. Y. . . . Mabel Danahy
Butler, Pa. . . . The Vogue of Butler
Butte, Mont. . . . Maggi Ann's
Cambridge, Mass. . . . Gertrude Singer
Camden, S. C. . . . Mary Rice
Carmel, Calif. . . . Cinderella Shop
Casper, Wyo. . . . Kassia Dept. Store
Cedar Falls, Iowa . . . Braley's
Cedar Rapids, Iowa . . . Martin's
Chambersburg, Pa. . . . The Little Shop
Champaign, Ill. . . . Karoll-Kaufman's
Charleston, W. Va. . . . The Vogue, Inc.
Charlottesville, Va. . . . Town & Country Shop
Chattanooga, Tenn. . . . Lynch's
Cherry Chase, Md. . . . Woodward & Lothrop
Cheyenne, Wyo. . . . National Furs and Fashion
Chico, Calif. . . . M. Oser & Co.
Chillicothe, Ohio . . . Helen Tudor
Cincinnati, Ohio . . . H. & S. Pogue
Clarksburg, W. Va. . . . Broida's
Clearwater, Fla. . . . Zack's
Cleveland, Ohio . . . The Higbee Co.
Clinton, N. C. . . . The Town Shop
Colorado Springs, Colo. . . . Gray Rose
Columbia, S. C. . . . Lisbeth Wolfe
Corvaca, Texas . . . J. M. Dyer
Corona Del Mar, Calif. . . . O'Brien's
Corvallis, Oregon . . . The Clothes Tree
Cumberland, Md. . . . Peskin's
The Dalles, Oregon . . . Lance Apparel
Dadeland, Fla. . . . Jordan Marsh
Danville, Ill. . . . Parisian Oscar Meis
Danville, Va. . . . Belk-Leggett
Darien, Conn. . . . Inez
Davenport, Iowa . . . Abraham Bros.
Daytona Beach, Fla. . . . Sussman's
Dayton, Ohio . . . Billy Lewis
Decatur, Ill. . . . Williams
Delmar, N. Y. . . . Dorothy Lynn
Des Moines, Iowa . . . Wolf's
Dover, Del. . . . Emanuel's
Du Bois, Pa. . . . Leonardson's
Dubuque, Iowa . . . Zuckies
Duluth, Minn. . . . Arthur A. Silver
Dyersburg, Tenn. . . . Schlessinger's
Easton, Md. . . . Bird-Speakman
Elgin, Ill. . . . The Boutique
Elko, Nev. . . . Carmie's
Englewood, Colo. . . . Jeanie's of Englewood
Euclid, Ohio . . . Gornik's
Eugene, Oregon . . . Bon Marche Russells
Eugene, Oregon . . . The Clothes Tree
Evansville, Ind. . . . Strouse Bros.
Fairmont, Minn. . . . Georgia's
Fargo, N. D. . . . Herbst
Fayetteville, N. C. . . . The Town Shop
Flint, Mich. . . . Lady Davison's
Florence, S. C. . . . Nettie Elizabeth Shoppe
Fond Du Lac, Wis. . . . Berger's
Fort Dodge, Iowa . . . Hollywood Style Shop
Fort Lauderdale, Fla. . . . Jordan Marsh
Fort Myers, Fla. . . . Elsa's, Inc.
Frederick, Md. . . . Haber & Co.
Fredericksburg, Va. . . . Haber & Co.
Fremont, Ill. . . . Borchers
Fremont, Neb. . . . Spence Shoppe
Fremont, Ohio . . . Schmidt Hat and Gift Shop
Fresno, Calif. . . . Mona Lisa
Galesburg, Ill. . . . Fred Schubach
Gastonia, N. C. . . . Matthews-Belk
Glendale, Calif. . . . Judds
Gloucester, Mass. . . . Adasko Fashion Shop
Gloversville, N. Y. . . . Casual Set
Grand Rapids, Mich. . . . Alice Jane Dows
Granville, Ohio . . . Phoebe's Custom Apparel
Green Bay, Wis. . . . Kohl's
Greenbrae, Calif. . . . Mademoiselle
Greenville, Texas . . . Perkins Bros.
Greer, S. C. . . . Elsie D. Fleming
Guilford, Conn. . . . Fred Phipps
Hagerstown, Md. . . . Haber & Co.
Hamburg, N. Y. . . . Guyette's
Hanover, N. H. . . . Town & Country Shops
Harrisonburg, Va. . . . Jimmie's Dress Shop
Hartford, Conn. . . . Stackpole, Moore, Tryon
Haverford, Pa. . . . Celeste Hecksher
Haverhill, Mass. . . . Truly Yours

Hazleton, Pa. . . . Catherine's
Helena, Mont. . . . J. M. McDonald
Hendersonville, N. C. . . . Jennie Bowen
Hibbing, Minn. . . . Nide's
Hickory, N. C. . . . Katie's
High Point, N. C. . . . Collier Ellis
Hot Springs, Ark. . . . Arlington Gown Shop
Huntington, W. Va. . . . Brown's Apparel
Hyannis, Mass. . . . Puritan Clothing Co.
Indianapolis, Ind. . . . The Wm. H. Block Co.
Iowa City, Iowa . . . Woodward & Lothrop
Ironwood, Mich. . . . Eva L. Wurl
Iverson Mall, Md. . . . Woodward & Lothrop
Jackson, Miss. . . . Frances Pepper
Jackson, Tenn. . . . Jack Holland's Bandbox
Jacksonville, Fla. . . . Boluns
Jacksonville, Ill. . . . Newell's
Jamestown, N. Y. . . . Nord's
Johnstown, Pa. . . . Brett's
Kansas City, Mo. . . . Harzfeld's
Kent, Conn. . . . The Barn Shop
Kent, Wash. . . . Sherland
Killeen, Texas . . . Clytie's
Kinston, N. C. . . . Brody's
Klamath Falls, Oregon . . . Fashion Villa
Knoxville, Tenn. . . . Peggy Cain Fashions
La Crosse, Wis. . . . Dierflinger Co.
La Grande, Ore. . . . Tonahop, Inc.
Laguna Beach, Calif. . . . Town 'N' Surf Shop
Lake Charles, La. . . . Riff's
Lake City, Fla. . . . Bruce Clothing Co.
Lake San Marcos, Calif. . . . Ev-Lyn's
Lakewood, Calif. . . . Bullock's
Landmark, Va. . . . Woodward & Lothrop
Lansing, Mich. . . . The Style Shop
Laredo, Texas . . . Polly Adams
Las Cruces, N. Mex. . . . Geor Jess
Laurel, Miss. . . . Naomi McRae
Lawton, Okla. . . . Parisian
Lenoir, N. C. . . . The Corada Shop
Lexington, Ky. . . . Meyer's
Ligonier, Pa. . . . Post & Rail, Inc.
Lima, Ohio . . . Abraham's
Lincoln, Neb. . . . Horland-Swanson
Logan, W. Va. . . . Peery's
Logansport, Ind. . . . Plotner's Viola's
Long Beach, Calif. . . . Schick's
Longview, Texas . . . Martin's
Los Angeles, Calif. . . . Helft's
Louisville, Ky. . . . Hytken's
Lubbock, Texas . . . Margaret's
Lumberton, N. C. . . . The Fashion Bar
Lynchburg, Va. . . . Stark's
Lynn, Mass. . . . Vogue Apparel
Macon, Ga. . . . Stephen's
Madison, Wis. . . . Simpson Garment Co.
Manchester, N. H. . . . Beauregard Sisters
Mankato, Minn. . . . Pierce's
Mansfield, Ohio . . . Boutique Pour Femmes
Marfa, Texas . . . The Iris Shop
Marietta, Ohio . . . Bonham's
Martinsburg, W. Va. . . . M. Cohen & Son
Marysville, Calif. . . . Bradley's
Mason City, Iowa . . . Lundbergs
Massillon, Ohio . . . Zelei's
Mayfair, Wis. . . . MacNeil & Moore
McAllen, Tex. . . . Ladies' Supply
Medford, Oregon . . . Jean Hart
Memphis, Tenn. . . . Minor-Francis
Menlo Park, Calif. . . . The Surrey Shop
Merle Hay, Iowa . . . Wolf's
Miami, Fla. . . . Jordan Marsh
Michigan City, Ind. . . . Ohming's
Midland, Texas . . . Grammer-Murphy
Milford, Del. . . . Emanuel's
Millburn, N. J. . . . Morris's
Milwaukee, Wis. . . . MacNeil & Moore
Minot, N. D. . . . Bader's
Mobile, Ala. . . . Raphael's
Modesto, Calif. . . . Lee's
Montgomery, Ala. . . . Alex Itice
Morgantown, W. Va. . . . Finn's
Mount Airy, N. C. . . . Harrison's
Muskegon, Mich. . . . Cherin's Furs & Fine Apparel
Nantucket Island, Mass. . . . The Millmores
Napa, Calif. . . . Roseo Shoppe
Nashville, Tenn. . . . Grace's
New Brunswick, N. J. . . . Zarra Dress Shop
New Canaan, Conn. . . . Cherida
New Haven, Conn. . . . Fred Phipps
New Hope, Pa. . . . Tony Sarg Shop
New Orleans, La. . . . Leon Godchaux Clothing Co.
Newport, Oregon . . . The Town Shop
Norfolk, Va. . . . Sarah Cohen
Norristown, Pa. . . . Feder's
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Ocala, Fla. . . . Blocker's
Oconomowoc, Wis. . . . Snyder's Fine Apparel
Odessa, Texas . . . Bateman's
Oklahoma City, Okla. . . . Jerome's
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Phoenix, Ariz. . . . Goldwaters
Pittsburgh, Pa. . . . Ruth Young
Pikesville, Md. . . . 1114 Shop
Plainfield, N. J. . . . Tepper's
Plainview, Texas . . . Marise & Son
Platteville, Wis. . . . Zuckies
Ponca City, Okla. . . . French's
Port Angeles, Wash. . . . Hankins Fashion Center
Port Arthur, Texas . . . Maurice Born
Port Charlotte, Fla. . . . Elsa's
Porterville, Calif. . . . Emy's Fashions
Portland, Oregon . . . Best's Apparel-Nicholas Ungar
Portsmouth, Ohio . . . Bruce Canter's Kopy Kat

Prescott, Ariz. . . . Goldwaters
Prince Georges Plaza, Md. . . . Woodward & Lothrop
Princeton, Ill. . . . Alma Magnuson Dress Shoppe
Providence, R.I. . . . Town & Country
Racine, Wis. . . . Murray-Held
Raleigh, N.C. . . . Ellsberg's
Rayville, La. . . . Ida-Lee's
Redding, Calif. . . . Turners House of Fashion
Roanoke, Va. . . . Horne's
Rehoboth Beach, Del. . . . Bird Speakman
Reno, Nev. . . . Menard's
Renton, Wash. . . . Queens Closet
Richardson, Texas . . . Country Duchess of Kent
Richmond, Ind. . . . Palais Royal
Ridgewood, N.J. . . . Jenny Santa
Ridgway, Pa. . . . Linnea's
Riverside, Calif. . . . G. K. Christensen
Rochester, N.Y. . . . The Lita Shop
Rockford, Ill. . . . Edith Parrish
Rome, Ga. . . . Esserman's
Roseburg, Ore. . . . Mabel Lewis
Roswell, N.M. . . . Elizabeth's
Sacramento, Calif. . . . Lady Fair Fashions
Saginaw, Mich. . . . Mader Shop
St. Cloud, Minn. . . . Vogue Fashion Shop
St. Joseph, Mich. . . . Blake's
St. Petersburg, Fla. . . . Slimmer's Resort Wear
Salem, Mass. . . . Adasko's of Salem
Salem, Ore. . . . The Towne Shop
Salina, Kansas . . . Shelton's
Salt Lake City, Utah . . . Purcell's-Richard Dobkin
San Angelo, Tex. . . . Arthur Frank
San Antonio, Texas . . . Margo's Vogue
San Francisco, Calif. . . . Mademoiselle
San Leandro, Calif. . . . Mari Exclusives
San Luis Obispo, Calif. . . . Sinsheimer Bros.
San Marino, Calif. . . . Damon's
Santa Ana, Calif. . . . Bullock's
Santa Clara, Calif. . . . Marcus
Santa Cruz, Calif. . . . Towntry Fashions
Santa Monica, Calif. . . . Sandy's Fashions
Sarasota, Fla. . . . Town 'N' Country
Sausalito, Calif. . . . The Sandpiper
Savannah, Ga. . . . Fine's
Schenectady, N.Y. . . . The Imperial
Scottsdale, Ariz. . . . Goldwaters
Scranton, Pa. . . . Dolitzky
Seattle, Wash. . . . The Fashion Trees
7 Corners, Va. . . . Woodward & Lothrop
Sheridan, Wyo. . . . Angermettes
Sheboygan, Wis. . . . Friede's
Sidney, Neb. . . . Mademoiselle
Sidney, N.Y. . . . Chez Josephine
Smithtown, N.Y. . . . Marie Heasley
So. Burlington, Vt. . . . Rae's Suburban
Southern Pines, N.C. . . . Frankan's
Southold, N.Y. . . . Mignon
South Orange, N.J. . . . Gemini
Spartanburg, S.C. . . . Ang. W. Smith
Spokane, Wash. . . . Hannah Kohn
Springfield, Ill. . . . S. A. Barker
Staten Island, N.Y. . . . Kirby's
Staunton, Va. . . . Schwarzschild's
Sterling, Ill. . . . The Little Gallery
Stevens Point, Wis. . . . Campbell's
Stow, Ohio . . . Birnbaum's
Streator, Ill. . . . Esther Kirk
Stroudsburg, Pa. . . . Frances Burrows
Summit, N.J. . . . Miss Nellie
Sunbury, Pa. . . . Rosenblum's
Swarthmore, Pa. . . . The Park Shop
Syracuse, N.Y. . . . E. W. Edwards & Son
Tampa, Fla. . . . Wolf Brothers
Tarboro, N.C. . . . W. S. Clark & Sons
Tarrytown, N.Y. . . . Sunnyside Casuals
Taylorville, Ill. . . . Blakely's
Temple, Texas . . . J. M. Dyer
Terre Haute, Ind. . . . Pearce's
Thibadeaux, La. . . . House of Fashion
Tulsa, Okla. . . . Dorothy's
Tupelo, Miss. . . . R. W. Reed
Tuscaloosa, Ala. . . . Town & Country Clothes
Tyler, Texas . . . J. M. Dyer
Uniontown, Pa. . . . Ina's Dress Shoppe
Valdosta, Ga. . . . C. C. Varnedoe & Co.
Ventura, Calif. . . . Scott's
Vicksburg, Miss. . . . Adele's
Victoria, Texas . . . M. O. Simon
Virginia, Minn. . . . The Quality Shop
Waco, Texas . . . Town & Country Shop
Walla Walla, Wash. . . . Gardener & Co.
Washington, D.C. . . . Woodward & Lothrop
Washington, Pa. . . . Hal Lewis
Waterloo, Iowa . . . Braley's
Watsonville, Calif. . . . Towntry Fashions
Waukegan, Ill. . . . Hein's
Wausau, Wis. . . . Schmidt's
Waverly, Iowa . . . Ellen's
Waynesburg, Pa. . . . Jo Ann's Village Casuals
Webster Groves, Mo. . . . The Station
West Chester, Pa. . . . Joel's
West Covina, Calif. . . . Sport & Spruce
Western Springs, Ill. . . . Myree Fashions
Westfield, N.J. . . . Jane Smith
Wheaton, Md. . . . Woodward & Lothrop
Wheeling, W. Va. . . . Hal Lewis
Whitefish, Mont. . . . K Smart Shop
Whitefish Bay, Wis. . . . MacNeil & Moore
Whittier, Calif. . . . Myers
Wichita Falls, Texas . . . Perkins Timberlake
Williamsport, Pa. . . . Lynn-Hayes
Williamstown, Mass. . . . Vogue and Vanity
Williamsville, N.Y. . . . The Village Tartan Shop
Wilmington, N.C. . . . Belk-Beery
Wilson, N.C. . . . Lisabeth's
Winchester, Va. . . . Margaret L. Hodgson
Woodstock, Vt. . . . Town & Country Shops
Wooster, Ohio . . . Beulah Becktel
Worthington, Minn. . . . Harper's Fashion Shop
Youngstown, Ohio . . . Birnbaum's

Black lace under the fashion



TAD WAKAMATSU

Maillot-in-one of black stretch lace—low cut in front and in back—with small, high underwired cups and a reinforced panel down the front. Wide set stretch straps and detachable garters. By Armonia of Italy. At Saks Fifth Avenue. Coiffure by Franco of Coiffure Americana.

**PAT
SANDILIER**



**THE
GOING AMERICAN...**





next to "I love you"...

...nothing thrills a woman more than, "How lovely you are." These are words said to a woman who is warm and alive, young and exciting in her outlook...her looks. For such a woman, Frances Denney created Source of Beauty...the cream that stands alone in its excellence...and a coordinated collection of Source of Beauty make-up. How lovely do you want to be?

Frances Denney



"Il Premio"
#5700

THE WINNING KNOT IDEA.
IS FRANCESCA'S COAT OF BOX PLAIDS,
ABOUT \$125.00. DRESS TO WEAR WITH OR
WITHOUT ITS BRAIDED BELT, ABOUT \$55.00.
ARRIVING NOW FROM ITALY AT
FAVORED FASHION STORES, OR WRITE
1410 BROADWAY, NEW YORK, N. Y.

Francesca for DAMON

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

BEN REIG MASTERFULLY TAILORS IMPORTED BRITISH TWEED WITH FREE-STRIDE SKIRT, BURGUNDY WOOL BLOUSE

IN NEW YORK AT DE PINNA





Hat by Emme

Helga

Bonwit Teller • Nan Duskin • Montaldo's • Bullock's-Wilshire



Kayser
is
marvelous
in bed

Just lie there and be decorative.
Let Kayser do the designing.
This friskiest of shifts, for exam-
ple. A cloud of paisley printed
Antron® tricot in pink or blue.
Small, medium, large. \$13.

Kayser-Roth Lingerie,
640 Fifth Ave., New York 10019.

In Antron® nylon

VOGUE'S READY BEAUTY

Who did it? And thank goodness.

1. Who, mid-nineteenth century, by naming a complexion lotion "May Preserve," paid tribute to the French girls' custom of rolling in the dew at dawn on May Day to insure a rosy complexion? 2. Whose first famous perfume, vintage 1889, had the tricky name Jicky? 3. Who composed in 1963 a song of fragrances that led any number of sophisticated women to re-evaluate their perfume inclinations? 4. And who, this moment, has introduced to the marketplace an exquisite way of airing latter, of transporting latter, of making latter a more clinging part of the worldly worlds of its aficionados? . . . Answer to questions 1 through 4 is Guerlain, a family that has handed down its fragrant skills, praise be, generation to generation since 1828. Their latest production, the aerosoling of the ineffably moving Chant d'Arômes (that's the song of fragrances we were getting at), would stir Pierre F. P. Guerlain, the Guerlain who started it all. Both perfume and eau de toilette have been tenderly trapped in enamelled cylinders, flowered to evoke old French porcelain. Slender guile, great to regard, to slip publicly from your purse. And what a breeze it casts, what a song it sings. . . .

Fakery to get your claws into.

Unless you have perfect fingernails, ten little paragons which never break or do a split, you'll be inclined to give this news a second glance. Fake nails are working, working so hard that U.S.A. sales have gone up circa 1000% during the last eight months. Working so brilliantly that one young New Yorker has worn nothing but for years, and nobody's the wiser unless she tells them, which she is fond of doing. When she feels it's time for a change, it's usually several weeks since the last one and takes, for two hands, thirteen minutes. The nails she's got her claws into bear the name of Eylure, a name ordinarily associated with "world's leading eyelash makers." Here's the system: Regular nails with rounded tips for average and larger hands. Slimline with pointed tips for slender and small hands. Extra nails in each pack for deviations. Other friends included: Nailfix, Nailfix remover, and full instructions. There are nine shades, from clear and transparent to frosted, silver, gold (we hear Pink Pearl is the favourite), but you can apply your own colour if that's the way you like it. . . . The Eylure recommendation is to remove fake nails after 48 hours to allow for growth of real-thing fingernails, but the lady cited above, as we said, coasts along for several weeks between manicure appointments with herself. . . . (More Ready Beauty, page 146.)



&out

Now stand there and be decorative. Paisley again, in a piped and quilted robe. Pink or blue lined with Satilene® nylon tricot. Petite, small, medium, large. \$20.

Kayser-Roth Lingerie,
640 Fifth Ave., N.Y. 10019.

Kayser
In Antron® nylon



Wool is the fabric of the good life

Here, two divine Rona designs that will be great investments for years to come because both are shape keeping, comfortable, no care American wool by SHAMOKIN. See them and the Rona collection at Lord and Taylor (all stores), Jacobson's (Michigan), Sakowitz Bros. (Houston), I. Magnin (west coast), and other fine stores. Or for further information about the American way with wool, write the American Wool Council, 570 7th Ave., Dept. WJ-3267, New York, New York 10018.

The American Way With Wool



Pure Virgin Wool



Can fashion be considered an investment?

Play the critic. Before you buy, look hard at the design and the stuff it's made of.

Be a discriminating collector. Collect clothes that lead the life you do—that fill gaps in your wardrobe.

Investment particulars. A great addition to any collection is (this page) a double-faced ensemble in red/pink, brown/beige, or green/light green, in 100% double woven wool fabric, about \$90.00. Another great find is (facing page) the double-faced wool dress in checks of green, toast or black with white, about \$55.00. Both in SHAMOKIN wool, sizes 6 to 16 at fine stores, or write 496 Seventh Avenue, N.Y.

RONA The American Way With Wool





nat kaplan never does the obvious

Jet embroidered lace evening culottes, about \$300.





Estée Lauder creates the Golden Alligator Compact

Rare texture captured in a gold-gleamed case to hold your loose or pressed powder and treasure as the ultimate beauty accessory. \$12.50

Estée Lauder

ESTÉE LAUDER
INVENTS
FAST-ACTING
BEAUTY CARE

A new collection
of six space-age
treatment essentials
so fast-acting
they make long,
complicated
beauty rituals
obsolete.

Dry Dry Skin Creme
Dry Dry Skin Astringent
Whipped Cleansing Creme
All Day Throat Creme
All Day Eye Creme
Wrinkle Stick

Estée Lauder



TEAL TRAINA

The high sashed regal coat dress
in Bergamo's silk brocade.

Luxurious colors.

Sizes 6 to 14. About \$165.

Discriminating women shop at
these fine Specialty Stores.

THE ADDIS CO.

Syracuse, N.Y.

BATTELSTEIN'S

Houston, Texas

BEST'S APPAREL

Seattle, Wash.

GODCHAUX'S

New Orleans, La.

HIMELHOCH'S

Detroit, Mich.

FRANK R. JELLEFF'S

Washington, D.C.

LIVINGSTON'S

Youngstown, Ohio

STERN AND MANN'S

Canton, Ohio

THE UNION

Columbus, Ohio



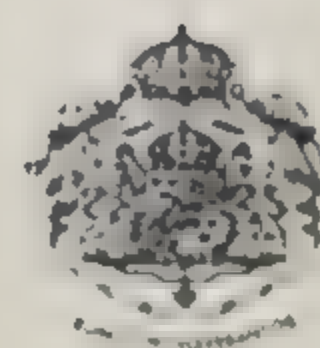
if you don't know who...forget it WI 7-4551



"Just show me the Jerry Silvermans, please."



Designed
by
Shannon
Rodgers



IVAN PETERSSON
STOCKHOLM

Saks

WASHINGTON
610 Twelfth Street, N.W.
1219 Connecticut Avenue

The long and short of it...Fouke-Processed Alaska Fur Seal.

Left: black-dyed sheared** Lakoda* with mink trim.

Right: black-dyed fur seal. Both limited edition furs at
Saks of Washington and Ivan Petersson of Stockholm.

*Reg. Fouke Fur Co. **Pat. U. S. and Canada

BOOTS BY HERBERT LEVINE

Oscar de la Renta
hops the 4:15
for the new
Swanson's on the Plaza



the fabulous new store in Kansas City, Missouri, where the rich and splendid play. Swanson's on the Plaza, 111 Nichols Road, Kansas City, Missouri.

Bill Blass
hops the 9:50
for the new
Swanson's on the Plaza





Wool is the fabric of the good life

Jr. Sophisticates works wonders with the natural elegance of wool, woven by **MEYER WOOLENS**
Both outfits are available at: Bonwit Teller, New York; Nan Duskin, Philadelphia; Gidding Jenny, Cincinnati;
Loveman's, Birmingham. Or write: the American Wool Council, Dept. WJ-3467, 570 7th Avenue, New York, N.Y. 10018

The American way with wool



PURE VIRGIN WOOL



Jr. Sophisticates

Fabric woven by Meyer Woolens
Jr. Sophisticates, 498 7th Ave., New York, N.Y. 10018

The American way with wool



The YOUNG INDIVIDUALIST® GETS ALL THE BREAKS!*



*(Coffee breaks with Chock Full O'Nuts!)



PERKING PINK OR PURPLE stripes brew up considerable excitement on our wool knit shift accompanied by a matching kerchief. With long skinny sleeves and a zipper down the back, it's 6 to 16 by Adele Martin, a division of Susan Thomas, Inc., 40.00.

The coffee with the extra perk is Chock Full O'Nuts! Ummmmmmmmmmmmmmmm.

A PERFECT BLENDING of a costume is ours here with a double breasted brass buttoned coat over a striped knit turtle neck shell and slender sheath of a skirt. It's orange or green wool, 8 to 16 by Susan Thomas, 75.00. The perfectly blended coffee is Chock Full O'Nuts, made from the very best coffee beans the world has to offer. Delicious!



PURE VIRGIN WOOL

FRANKLIN SIMON



The YOUNG INDIVIDUALIST® IS AN INSTANT SUCCESS!



33 West 34th Street, New York, and suburban stores in Long Island, New Jersey and Connecticut.

THIS INSTANT have our very much-of-the-moment sweater dress in a wonderful fisherman stitch. With a comfortable hug about it and curl of a turtle neck, it's white or gold wool knit, 8 to 16 by Vivo, a division of Susan Thomas, Inc., 30.00. This instant, make a cup of Chock Full O'Nuts—the ultimate of instant coffee!

SO TASTEFUL, really, is our tent with long sleeves and a tab buttoned front trimmed in imitation leather, you may want it in both colors: white with coffee or white with black.

It's bonded wool and rayon, 6 to 16, by Susan Thomas, 30.00. So tasteful is Chock Full O'Nuts coffee, little wonder they say "Better coffee a millionaire's money can't buy!"

FRANKLIN & SIMON



Plus branches in Buffalo, Boston, Baltimore, Philadelphia, Wilmington, Washington, Atlanta, Charlotte, Memphis, Cleveland, Cincinnati, St. Louis and Detroit.



Wool is the fabric of the good life

Kasper for Joan Leslie

in a fine wool that holds its shape
by Rochambeau fabrics. A fashion
selection by the American Wool Council.

The American Way With Wool.

Woolmark


KASPER FOR JOAN LESLIE



A division of Leslie Fay, Inc.

The American Way With Wool.

Fabric by Rochambeau


Evyan

Presentation

Perfume and Cologne



A HALO OF LOVELINESS

White Shoulders - Most Precious - Great Lady

Romantic - Elegant - Sophisticated

© EVYAN PERFUMES, INC., 1967



HUTZLER'S

owned and operated by the
Hutzler family for more than a century

Crisp outline, soft
detail: Monte Sano &
Pruzan's cantilever
collared coat in moon
blue wool melton with
gun-gray buttons.

WHEN BALTIMORE THINKS OF FASHION IT THINKS OF HUTZLER'S

THE BLUE BOOK WOMAN IN CHICAGO



\$225

E. F. HUTTON & COMPANY INC.

MEMBER NEW YORK STOCK EXCHANGE
AND OTHER LEADING SECURITY AND COMMODITY EXCHANGES

NEW YORK • LOS ANGELES • ATLANTA • CHICAGO
DALLAS • DETROIT • HOUSTON • KANSAS CITY
NEW ORLEANS • SAN FRANCISCO • TUCSON



\$110

lives by the E. F. Hutton Blue Book, a broker-guided tour of clever investing to be featured at the Chicago Blue Book Seminar in September. She acquires capital fashion gains in the blue chip collection of camel hair costumes and dresses designed by

• *Georgette Teitree* for Trimar, Inc. •

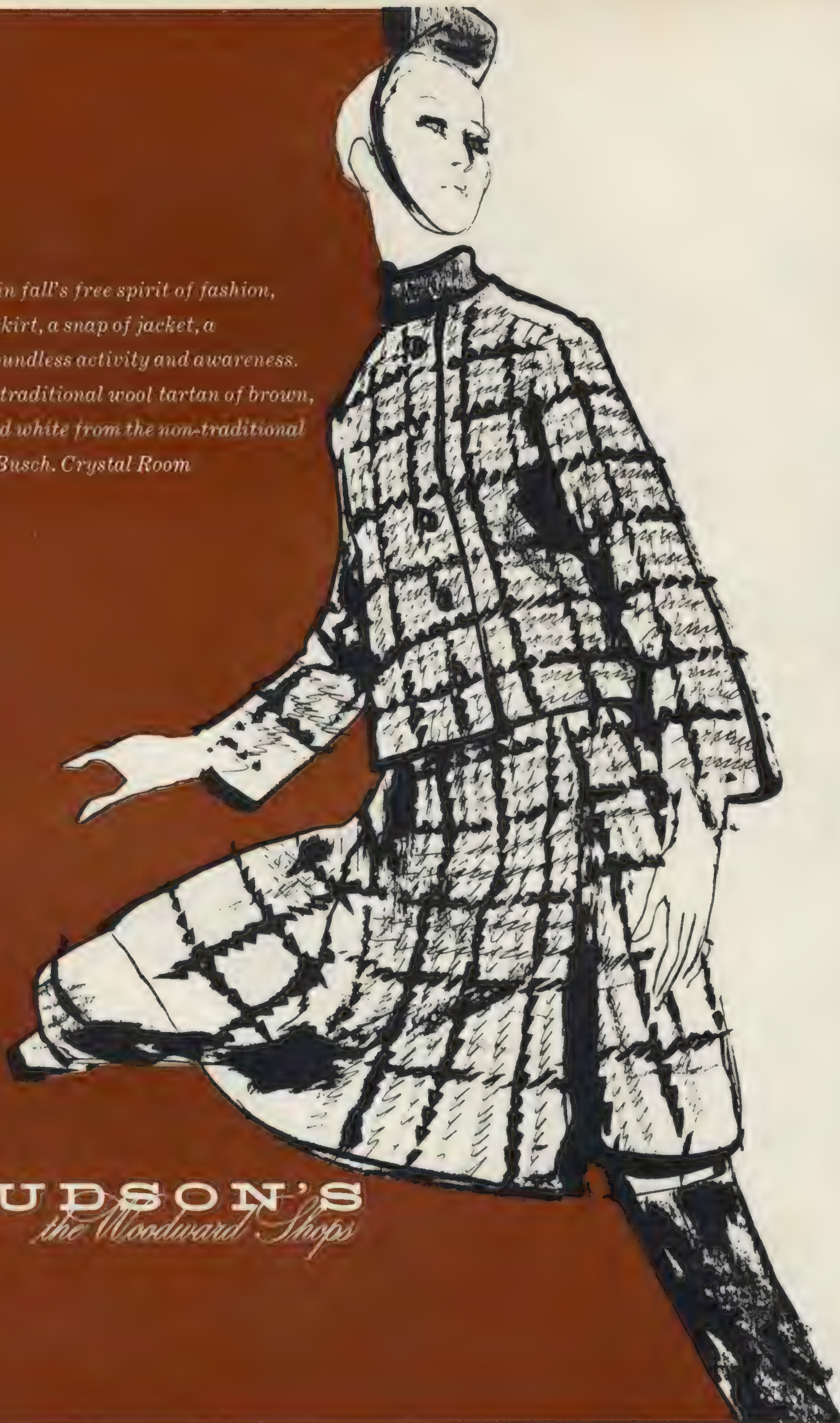
\$190

Branson

CHICAGO AND SUBURBS

*Waving in fall's free spirit of fashion,
a flip of skirt, a snap of jacket, a
suit of boundless activity and awareness.
In a non-traditional wool tartan of brown,
black and white from the non-traditional
Tiffeau-Busch. Crystal Room*

HUDSON'S
the Woodward Shops





Lacelet, a jewel from our chemise collection, invaluable under high-rise hemlines. Black filigreed lace on a smidgen of Pink Punch nylon tricot. Also in Tame Flame, Ice, Black, or White with matching lace. Sizes, 30 to 36. \$11. Vanity Fair Mills, Inc., 640 Fifth Avenue, New York City.

VANITY FAIR

The Fine Line Defined.

On the following pages we
proudly present a portfolio of important clothes
from our Fall 1967 Bardley Collection.

Bardley

Please open here ►




Tab front coat of ribbed pure wool worsted in blue, green or white. \$120. Pure wool gabardine SiBonne lined dress in brown or coral. \$100. Sizes 6 to 16.
All prices slightly higher in the west.

The Bardley clothes shown on this and the following pages are available at the fine stores listed below and on the page following this portfolio.

Best & Co., New York and branches; I. Magnin, all stores; Montaldo's, all stores; John Wanamaker, Philadelphia; Woodward & Lothrop, Washington, D.C.;
R. H. Stearns, Boston; Flah & Co., Syracuse; Miller & Rhoads, Virginia; Joseph Horne, Pittsburgh; Halle Bros., Cleveland; Pogue's, Cincinnati;
Jacobson's, Michigan; L. S. Ayres, Indianapolis; Rich's, Atlanta; The John Gerber Co., Memphis; Neiman Marcus, Dallas; Post & Rail, Santa Barbara; May D.&F., Denver.

Bardley, 512 Seventh Avenue, N.Y. 10018.



There is a fine line in fashion
that separates the bold from the brassy,
the outstanding from the outlandish,
the understated from the dull.

To stay on the right side of this fine line
takes taste, talent and instinct...
qualities, which give the woman
who has them, an unmistakable signature.
Bardley clothes are made for this woman.

Tent coat of monotone diagonal wool in red or green. \$100.

Coat dress of red and black wool plaid, fully SiBonne lined. \$80. Sizes 6 to 16.

All prices slightly higher in the west.



Coat and SiBonne lined dress costume of monotone bouclé wool in red or turquoise. \$130.
Suit of pure shetland diagonal wool in brown or bittersweet red with coordinated striped blouse and jacket lining. \$110.
Patch pocket coat of pure monotone diagonal wool in green or lancers red. \$90. Sizes 6 to 16.



Double-breasted coat and SiBonne lined dress costume of monotone bouclé wool in gold tone (line 100-100).
Three piece suit of pure wool multi-plaid in predominantly blue or fruitwood brown tones (line 100-100).
Pure camel hair SiBonne lined dress in natural camel only, \$70. Sizes 6 to 16.



Jacket and SiBonne lined dress costume of ribbed pure wool worsted in brown, white or coral. \$150.
Fly-front coat of pure monotone diagonal wool in graphite navy or seaweed green. \$90. Sizes 6 to 16.



The Voice. Anybody's voice. Your voice. It has a special quality and timbre all its own. But.

If it should become hoarse or if a cough should persist, find out what the reason is. Promptly. It could be a warning signal of cancer. And cancer is easier to cure when it's detected early.

Frank Sinatra knows the seven warning signals of cancer. Do you?

1. Unusual bleeding or discharge. 2. A lump or thickening in the breast or elsewhere. 3. A sore that does not heal. 4. Change in bowel or bladder habits. 5. Hoarseness or cough. 6. Indigestion or difficulty in swallowing. 7. Change in

a wart or mole.

If a signal lasts longer than two weeks, see your doctor without delay.

It makes sense to know the seven warning signals of cancer.

It makes sense to give to the American Cancer Society.



Lingerie: news from Paris

The Bardley

clothes

shown on the preceding
portfolio are available at the fine
stores listed below:

For the store nearest you write
Bardley, 512 Seventh Avenue, N.Y. 10018

Loveman's Birmingham, Ala.
Dorothy Rice Tucson, Ariz.
The Clothes Horse Little Rock, Ark.
Fairfield Dept. Store Fairfield, Conn.
G. Fox Hartford, Conn.
Eleanor Knox Madison, Conn.
Aldon Parlor Shop New Haven, Conn.
Jean Hutchinson Woodbury, Conn.
Fisher's Wilmington, Del.
Punch Mulherin Augusta, Ga.
Fine's Savannah, Ga.
Lytton's Chicago, Ill.
Minna Hart Winnetka, Ill.
Ruth Kishline Mt. Vernon, Ind.
Loom & Needle Lexington, Ky.
Stewart D. G. Louisville, Ky.
L. H. Schlosberg Portland, Me.
Stewart & Co. Baltimore, Md.
Benjamin's Salisbury, Md.
Albert's Northampton, Mass.
The Wool Shop Osterville, Mass.
Newmarks Salem, Mass.
Kloze Horse Taunton, Mass.
Triangle Shop Wellesley, Mass.
Ulians Worcester, Mass.
Frank Murphy St. Paul, Minn.
Harry Allenfall Duluth, Minn.
Harold's Minneapolis, Minn.
Harzfeld's Columbia, Mo.
Boyd's St. Louis, Mo.
The Nebraska Omaha, Neb.
Town & Country Hanover, N.H.
Ed Bergeron Keene, N.H.
Floyds Petticoat Alley Manchester, N.H.
Avars Nashua, N.H.
J. M. Towne & Co. Caldwell, N.J.
Bellows Princeton, N.J.
Elsie Gallavan Trenton, N.J.
Jane Smith Westfield, N.J.
Flah & Co. Albany, N.Y.
Drazens Binghamton, N.Y.
Razook's Lake Placid, N.Y.
Flora Hatch Lockport, N.Y.
Kassel Bros. Middletown, N.Y.
Kassel-McManus Newburgh, N.Y.
Herr's Watertown, N.Y.
Ivey's Asheville, N.C.
Little Shop Chapel Hill, N.C.
Collier Ellis Highpoint, N.C.
Lazarus Morgantown, N.C.
Mac Joseph Raleigh, N.C.
Belk Beery Wilmington, N.C.
The Limited Columbus, Ohio
Billy Lewis Dayton, Ohio
Ruth Reynold's Toledo, Ohio
Everest Random Gal. Okla. City, Okla.
Natalie Collett Haverford, Pa.
Mrs. Norman Jefferies Narberth, Pa.
Frances Burrows Stroudsburg, Pa.
Mayers Upper Darby, Pa.
Jane Chalfant Westchester, Pa.
Garzo Newport, R.I.
Heather House Westerly, R.I.
Julia's Aiken, S.C.
Elza's Charleston, S.C.
Mary Lowe Columbia, S.C.
Lynch's Chattanooga, Tenn.
The Gallery Knoxville, Tenn.
Wolfman's Houston, Tex.
Robinson's Midland, Tex.
Robinson's San Antonio, Tex.
Vogue & Vanity Bennington, Vt.
Raes Suburban So. Burlington, Vt.
Morgan Ballou Woodstock, Vt.
Naivette Shoppe Norfolk, Va.
B. Forman Sons Inc. Roanoke, Va.
The Diamond Charleston, W. Va.
L. S. Good & Co. Wheeling, W. Va.
Kohl's Green Bay, Wisc.
Schmidt's Wausau, Wisc.



More-in-one, *left*: first, a white Lastex all-in-one with a lightly padded brassiere covered in lacy pale-blue nylon jersey; in front, a controlling panel concealed by a wisp of slip in matching blue nylon and lace.

A brassiere for all necklines, *below*—pale-blue power net and Lastex with a line of appliqué curved above the cup and straps that fasten anywhere along the line. (Design patented in Paris for Europe and America.) Matching pantie girdle with lacy, leafy front panel. Lingerie this page made to order by Lebigot in Paris. Cardin stockings. Carita coiffures.



HELMUT NEWTON

GIVENCHY DESIGNS SHEER NIGHTWEAR FOR YOUR FACE



Givenchy Night Liquid. Cool, thin, invisible. You need so little that each application is pre-measured for you in tiny, clear vials. Just that much at bedtime will make a remarkable difference. Look. Touch. Delight. Sheer beauty at work. 30 applications, 15.00; 60, 25.00.

BULLOCK'S. SAN FERNANDO. FILENE'S.
SWANSON'S AND OTHER POSH STORES

ANGLO FABRICS / Dress fabric by NATTIER

BILL BLASS

designs for Maurice Rentner...

*the action costume of
free-moving wool.*

*A Roman striped worsted dress
with bright red
gabardine coat-over.*

Sizes 8 to 14



Jacobson's
MICHIGAN

NEW YORK THE FASHION CAPITAL OF THE WORLD

Several months ago, while delivering a speech in Manhattan's garment district, I described New York City as "the fashion capital of the world."

The superlative failed to attract much attention here, New Yorkers being acutely sophisticated about such matters, but in Paris it was front-page news.

What was received with equanimity on Seventh Avenue took on the form of an international incident on the Champs-Élysées.

I stand, nevertheless, on the encomium. New York City's leading industry is fashion. In the manufacture of garments, in their promotion, distribution, and—most importantly—their style, New York influences how and when and why women dress all over the world.

New York instills fashion with a unique vitality and grace. It may be that other cities can give us fashions more costly or continental. But neither quality offsets this city's incontrovertible advantage: nowhere in the world do well-dressed women look handsomer than on the storied sidewalks of New York.

John F. Lindsay
John F. Lindsay
Mayor of New York City



The 200,000 members of the International Ladies' Garment Workers' Union in New York City are happy to join in saluting the superb creative talents of our New York designers. They have made our city, long an acknowledged leader in other creative arts, the fashion center of the world as well.

It is a source of pride to us, in the ILGWU, that our skills, disciplined by a tradition of exacting craftsmanship, contribute to New York's fashion leadership.

Finally, we applaud the enlightened policies of New York apparel manufacturers who have joined with us in making the ILGWU union label, sewn into the garments they produce, "a symbol of decency, fair labor standards and the American way of life."

Together, in an atmosphere of responsible labor-management relations, we have helped to give New York its preeminence in fashion, and New York has given American women the distinction of being the best-dressed in the world.

We believe it is an achievement worth celebrating.

Charles S. Zimmerman

Charles S. Zimmerman, General Manager
Joint Board of Dress & Waistmakers' Union

Hirsch Mendelsund

Hirsch Mendelsund, General Manager
Joint Board of Coat, Suit, Shirt & Reeler Makers' Unions

Shelley Appleton

Shelley Appleton, Manager
Blouse, Shirt & Sportswear Workers' Union, Local 23-25



In a few days, American Airlines' 3000 stewardesses at cities across the United States will begin wearing a fashionable, new wardrobe. This ensemble originated in the creative atmosphere of New York City. We believe our passengers and the public will be as enthusiastic, as are the stewardesses themselves, about the red, white and blue dresses and other accessories which make up the wardrobe.

You will see these dresses and accessories on the pages that follow. You will see them set against the dynamic background of the great city of New York. American Airlines is privileged to join Mayor Lindsay, the ILGWU, and Hart Schaffner & Marx in a salute to the many talented people who make New York the fashion capital of the world.

Marion Sadler

Marion Sadler, President



NEW YORK THE FASHION



FLIGHT IN: AMERICAN AIRLINES

Fashionable arrivals via **American Airlines'** new Astrojet: Lauren and Bob—young fashionables on visit to New York—the capital of fashion. She, in a Ben Zuckerman coat and dress ensemble of pale blue wool. He, in the Crombie Coat, tailored by **Hart Schaffner & Marx.***

Patty Poulsen, "Queen of World Stewardesses", in her very new, very American red, white and blue uniform by **Hart Schaffner & Marx.** Great look. Great fashion. And proudly wearing the label of the **International Ladies' Garment Workers' Union**—the symbol of progress made and more to come.

*All men's fashions shown here are by Hart Schaffner & Marx. They are made by members of the Amalgamated Clothing Workers' Union.



CAPITAL OF THE WORLD

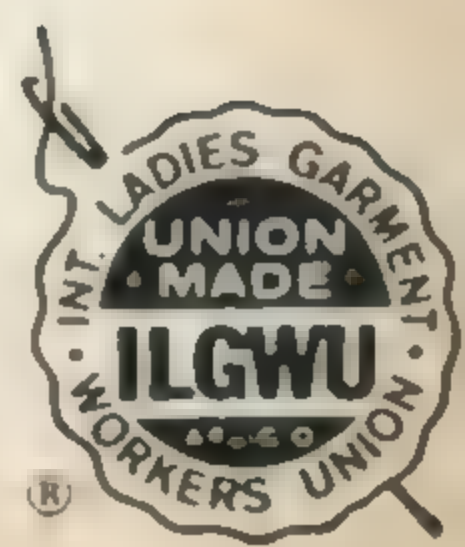


FLIGHT INTO FASHION: SEVENTH AVENUE

Our fashion tour of New York heads straight for Seventh Avenue—bustling center of the city's fashion industry—where tens of thousands of **ILGWU** members employ their skills to transform designers' visions into fashion realities—and where they work, in a great tradition of social pioneering, for a better life for themselves and for all Americans.

Lauren steps out in a dashing beige/blue/black plaid dress and

jacket ensemble by Geoffrey Beene. Shoes and hat made to match. Bob goes sportif in a navy blue Bombay Blazer with glen plaid slacks, tailored by **Hart Schaffner & Marx**. Patty wears one of the three dresses in her new **AAL** stewardess wardrobe: a washable ottoman double-knit in white with red/white/blue adjustable belt. The knee-high boots are part of the new **American Airlines** look.



NEW YORK THE FASHION



FROM THE DESIGNER'S ROOM...

Where fashion takes form: Jacques Tiffeau's designing room is representative of his clothes for Tiffeau and Busch—light and uncluttered.

Lauren gets a chance to try on an original Tiffeau creation—a long at-home shirt dress in printed wool gabardine. Patty looks on

wearing the navy version of the **American Airlines** uniform. White patent shoes with metal buckle trim are part of the stewardess' flying wardrobe. **American Airlines** wardrobe by **Fashionaire Division, Hart Schaffner & Marx**.



CAPITAL OF THE WORLD



...TO THE WORKROOM

Fashions are created, trends are innovated and in factory workrooms like this one, fingers wise in many craft skills shape fabrics into fashions meticulously faithful to the designer's lines. Fashion is a phenomenon of change except for one thing: the **ILGWU** label which is sewn into all apparel made by **ILGWU** members as their signature.

Lauren in a black and white wool dress and jacket ensemble by Shannon Rodgers for Jerry Silverman, and Patty look at Stella Sloat coordinates—manufactured right here in her factory. His looks: Left, the Lancer Model, miniature black and white check suit; right, the Lancer, this time in a two-button glen plaid, tailored by Hart Schaffner & Marx.



NEW YORK THE FASHION



SHOWROOM STOP-OVER...

At the Abe Schrader showroom on Seventh Avenue, Lauren was lucky enough to have tried on the pale lime silk and worsted dress and coat costume designed by Belle Saunders for Schrader.

Patty, looking every inch a designer's dream—this time in red—one of the three dresses by Hart Schaffner & Marx, which can easily

be rolled up and packed in her **American Airlines** carry-all. Patty and Lauren are wearing what every fashionable woman wears: the **ILGWU** label—symbol of pride **ILGWU** members take in their skills and progress. Look for it when you shop.



CAPITAL OF THE WORLD



...FASHION RETURN

Homeward bound via **AAL** Astrojet, the airline of professional travelers. Lauren chooses to wear an easy shaped tri-toned tunic of dark grey, off-white and toast. By B. H. Wragge. Patty heads back to flying time in a white twill water-proof rain cape over wrap-around skirt.

His looks: Left, the Racquet Club, a striped grey flannel natural shoulder double-breasted suit, slightly shaped; right, the Irish County Coat, a checked sportsjacket worn with dark grey slacks.

All men's clothing tailored by Hart Schaffner & Marx.



Welcome to the world of Trans World Airlines



Welcome to the worldly chic of Fouke-Dyed
black Alaska fur seal, the limited edition fur.

Lipsey
of Beverly Hills

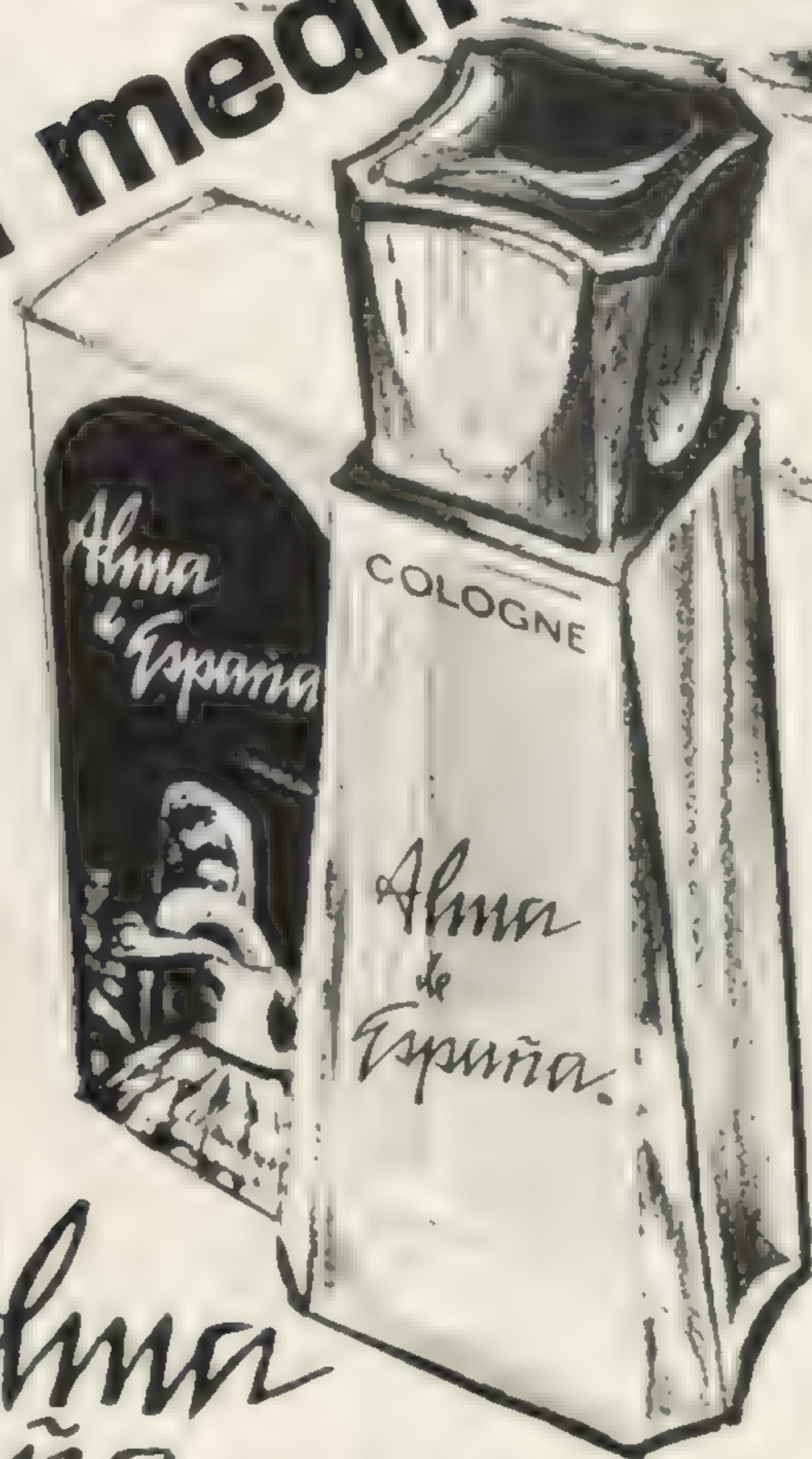
118 So. Beverly Dr., Beverly Hills, Cal.



a storewide salute to the culture, crafts and creativity of France, Greece, Israel, Italy, Portugal and Spain. Explore Mood Mediterranean and experience the feeling, flavor and individual fascination of each country. See fashion and furniture collections, fine art and craft exhibits, travel films and handicraft demonstrations, memorabilia and museum collections. Meet the warm-hearted, wonderful people and taste their foods and wines. Come to Gimbel's Mood Mediterranean . . . where modernity and antiquity blend to thrill the soul and delight the senses.

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• NEW YORK



Alma de España

The soul of Spain . . . all here, in every pulsating drop. All the romance of Spain captured in the exciting fragrance of Alma de España . . . the true essence of jasmine-scented nights, when the moon rides high over the gardens of the Alhambra, and he is by your side.

• SEPTEMBER 11 through 23

FRANCE • GREECE • ISRAEL • ITALY • PORTUGAL • SPAIN

• mood mediterranean *at* GIMBELS • NEW YORK



Andrea knows the importance of a flutter of the eyelashes... flirtatious, dramatic, bold, shy, dazzling... the woman you are... or want to be. Twenty-one personalized ways to finish the look of the day, the glance of the evening. Choose a wardrobe of lashes from Andrea, the world's most customized collection of hair lashes handmade in Spain. There's an Andrea expert behind the cosmetic counter at Gimbel's to help you select the lashes most flattering to you. And Andrea offers you three free consultations to assure you of proper application, personalized fit and maximum comfort. See the Andrea collection at Gimbel's and create your own Mood Mediterranean.

suede tsaravitch coat from our Spanish import collections... \$250.



SEPTEMBER 11 THROUGH 23

Wander into the Mediterranean sidewalk cafe and dine on delicacies while strolling musicians serenade you . . . browse through a kiosk filled with the latest newspapers and magazines from the Mediterranean . . . wander along our avenue of FRENCH boutiques . . . attend showings of fashion collections from FRANCE, ISRAEL, ITALY, PORTUGAL AND SPAIN and discover new excitement for men, women and children . . . visit Expotur, a synthesis of SPANISH castles, monuments and culture . . . shop in the internationally famous leathers boutiques of ITALY'S Gucci and SPAIN'S Loewe . . . view the first American showing of a young FRENCH impressionist artist and see the thrilling art of ISRAEL today . . . collect handicrafts and ceramics from GREECE . . . See the ancient art of FRENCH tapestry recreated by modern designers . . . see reproductions of the famous Chagall windows from ISRAEL and GREEK masterpieces . . . delight in a collection of historic armor, metals, costumes and memorabilia . . . thrill to SPANISH dancers and singers . . . discover the excitement of ITALY'S young furniture designers . . . select pottery and glassware from PORTUGAL . . . enjoy the exquisite and unusual when you come to Mood Mediterranean at Gimbels New York.





Matlin / Anglo Fabrics

The American Way With Wool



ARBÉ

DESIGNED BY
DOROTHY ARDEN

Jewelled gray flannel, about \$135.
Bergdorf-Goodman, New York
Bonwit Teller, Philadelphia
Julius Garfinckel & Co., Wash., D.C.
Kaufmann's, Pittsburgh
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498 Seventh Avenue, New York

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ORIGINALS

530 SEVENTH AVENUE
NEW YORK



At Ease

Our crisp wool gabardine with a military air...marches into fall with fashion precision. About \$90.00.

powder • banana • flame • white

*DePinna...New York
Rich's...Atlanta
Bramson's...Chicago*

Black velvet and white lace ruffles



NORMAN PARKINSON

White lace ruffles splashed over the jacket of a black cotton velvet dinner suit . . . rippling down the front of a white cotton blouse. All sashed at the waist by a pink satin bow to match the jacket lining. Worn with white legs and white silk pumps, buckled in brilliants. Suit by Cardinali. At Bergdorf Goodman; Marshall Field; Best's Apparel, Portland. Danskin tights. Charles Jourdan pumps. Coiffure by Carrie White of Beverly Hills.

CADILLAC IMPORTS LTD.



In combos of beige/white, aqua/white and grey/white. Under \$60.00. Available at these stores or write us for one near you.

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NEWPORT BEACH—Beachcomber Shop
NORTH HOLLYWOOD—Woodruff's
OAKLAND—Goldman's
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PAMONA—Hiatt's
REDDING—Battle Turner's
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FEDERAL WAY—Liz-Beth Apparel
KENMORE/REDMOND—Village Apparel
LONGVIEW—Myklebust's Dept. Store
MERCER ISLAND—Esther's Clothes Tree
PASCO—Carl's
PULLMAN—Myklebust's Dept. Store
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SEATTLE—Frederick & Nelson
SPOKANE—Lubin's
TACOMA—Lyons Apparel
WALLA WALLA—Dorothy Greenough

SO MUCH FOR WHAT OUR KNITS CAN DO.



CADILLAC IMPORTS LTD. HAND FASHIONED KNITWEAR. VENICE / IN NEW YORK AT 498 SEVENTH AVENUE. SEE STORE LISTING AT LEFT.



A page of secrets from OXFORD, the sheer bone china, to help you choose your china like an expert.

You've probably been thinking about it for a long time. Now the time has come to choose the one bone china that will be forever, exquisitely you. A little unnerving?

Relax. With the expert tips we have for you, you can shop with confidence, and never lose your poise.

What's more, your timing is perfect. Because finally, after one hundred years, something wonderful has happened to bone china. Its name is Oxford. And it has changed the bone china world.

FIRST, WHAT IS IT?

Bone China is fine porcelain china that is pure white in body color. The snowier, the better.

Its name and its color come from the bone ash in its body. Bone ash also imparts great strength.

The old world has long been noted for its bone china. But now America is making bone china, and it has surpassed all the world. Yes, Oxford has taken the traditional art of bone china and brought it into the 20th century. Exciting!

WHAT'S SO GREAT ABOUT OXFORD?

We'd need ten pages of scientific talk to tell you. We'll spare you. Let's just say that Oxford has applied American technology and modern science to this ancient art. And kept the ancient art, too. A piece of Oxford may go through 45 pairs of skilled hands,

and take thirty days before it is completed.

You don't see the fantastic pains we take to blend the clays: you see the results in china that is stronger, sheerer, whiter, more luminous.

You don't see our fanaticism with glazes. What you see: pieces that are glass-smooth, brilliant, flawless.

You don't see our 18 inspections but your heart would break to see the beautiful china we destroy every day, just because of tiny flaws you can hardly see! Oxford sells no "seconds;" what we sell is perfection: in shape, size, color, glaze, decoration.

Now here's where you become an expert. These are the secrets of being an expert china shopper. Why not snip them out and take them with you?

SECRET ONE. Test translucency. Hold plate to the light. You should see the shadow of your fingers, with no "puddles" or thick spots. Oxford is more translucent than any other bone china.

SECRET TWO. Examine a cup. Is it deep enough to keep coffee hot—wide enough to sit securely on the saucer? Is the rim smooth to the touch? Is the handle joined with no break in the glaze? Is the handle big enough for a man's hand? Oxford says "yes" to all.

SECRET THREE. Check the glaze. It should be smooth, glassy... all over... in every light. Oxford is!

You will find no waviness, no heavy pools, bumps, pits, blisters.

SECRET FOUR. Look at body color. Is it a pure, radiant snow white, with no gray, splotchiness or specks? Oxford is!

SECRET FIVE. Consider the shape. Are the plates shapely, balanced, graceful, big enough? Are they thin and delicate? Oxford is! Lift a stack of plates of another bone china. Then of Oxford.

SECRET SIX. Examine pattern and trim. Has the gold or platinum been evenly, carefully applied? Are there any breaks? Bubbles? Are the colors clear? The patterns distinct and precise, even in fine lines? Is the gold 24-karat? Oxford is!

SECRET SEVEN. Open stock. You can buy individual pieces of Oxford to add to your place settings.

WHAT PATTERN IS BEST FOR YOU?

Here your own personality, your dreams of your life ahead, must guide you. Some Oxford patterns are designed to complement traditional décor... others contemporary. Whatever your choice... Oxford will harmonize with your loveliest crystal and sterling.

If you are a bride-to-be, visit the Wedding Gift Registry of your favorite store. Its trained staff will be glad to enter your name, and your Oxford pattern preference. Then your family and friends can select your choice... and add to your set, without fear of duplication.

For free literature showing a variety of handsome Oxford patterns in full color, write to Oxford Bone China, Dept. 30, Trenton, New Jersey, 08605. Oxford 5-piece place settings from \$19.95 to \$50.00.

OXFORD
THE SHEER BONE CHINA





Adele Simpson

ensembles the Stanley Korshak Look
to circuit the town, circle the globe.

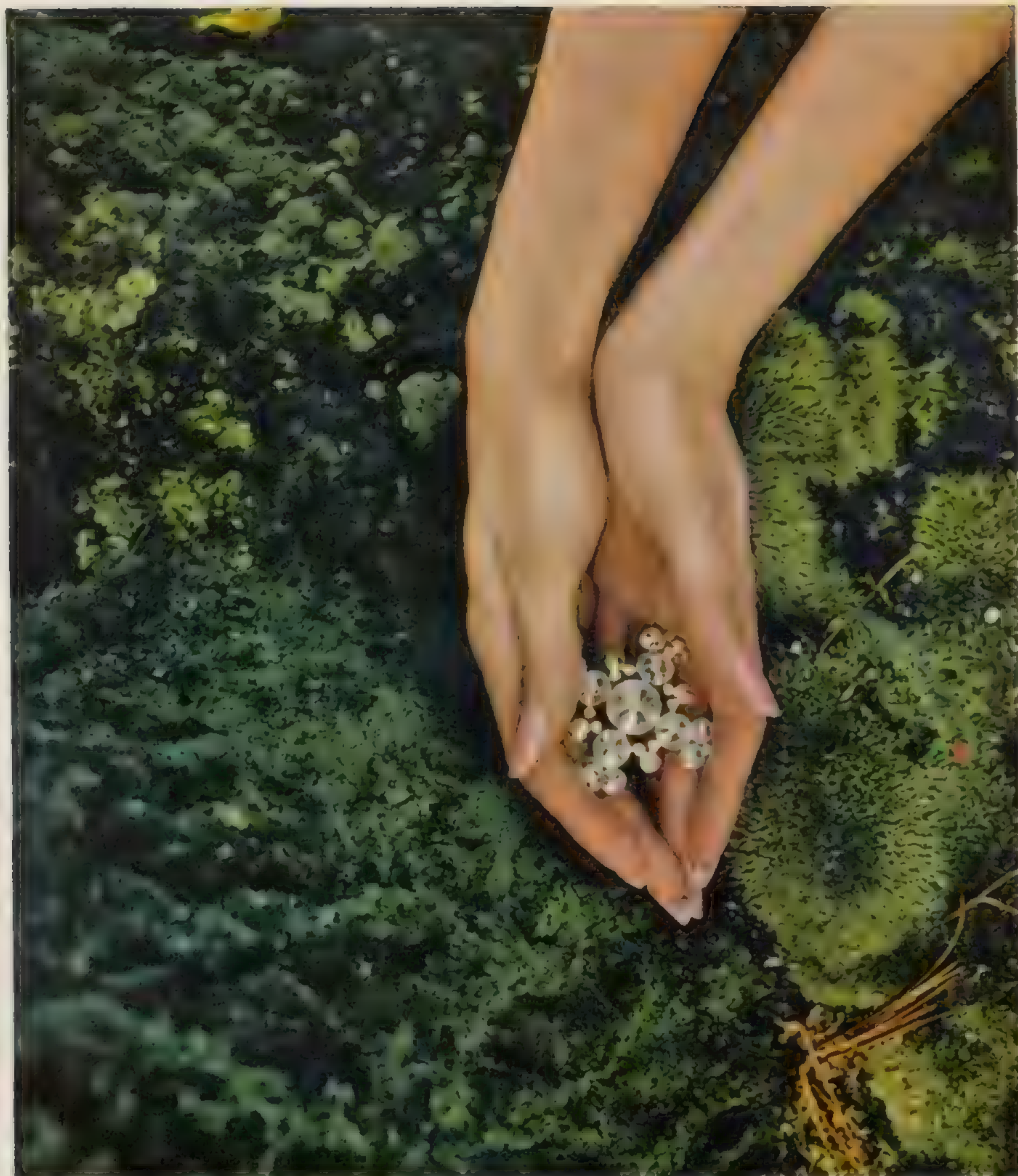
Striking complements in
white and brown Meyer Woolens.

\$475

Stanley korshak

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You will find The Sparkle Plenty pin at fine stores. Five dollars.

Did you ever find
something so beautiful that you didn't care
what it cost?

Albert Weiss

Four hundred four Fifth Avenue, New York

Christian Dior—New York tames the wild west with a savvy suit of ANGLO wool.



Harzfeld's
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SAGA MINK

...natural elegance from Denmark Finland Norway Sweden.



Ben Kahn

sincerely
GIDDJING
Jenny

Get used to it.
There are more and
more like her all the time.
She's not rushing
the years. But she's not
trying to pass as a
teenybopper, either.

She's well aware that there's a special
fascination to "The Older Woman."
A certain something that says she's
lived and learned.
It's something we try to put into
Enna Jettick shoes.

Pathfinder, cutout runabout with the fit you can feel.
From the Enna Jettick collection at \$11.99 to \$14.99.
Dunn and McCarthy, Inc., Auburn, New York.

PAUL: 1.5. S. SLIGHTLY HIGHER IN THE WEST / CAT: CUDDLE CAT / HAT: MR. JOHN

**Enna Jettick[®]
makes shoes
for grandmothers.**





Once she was the only woman in the world allowed to wear this perfume.
L'Interdit. Created by Givenchy for Audrey Hepburn.






“My kind of shoe”

If I could have one wish, I'd head straight to the Paris fashion houses. Till then, I'll dress well in versatile suits ...and Air Step shoes for that wonderful walking-on-Air Step feeling.



Here fashion's right on the button. And on the strap, the heel, the smartly square toe. In hayride shag with black shiny trim. Or goldenrod, matador red, truffle, or black. Air Step, your kind of shoe, is priced from \$14 to \$20. Brown Shoe Company, St. Louis.

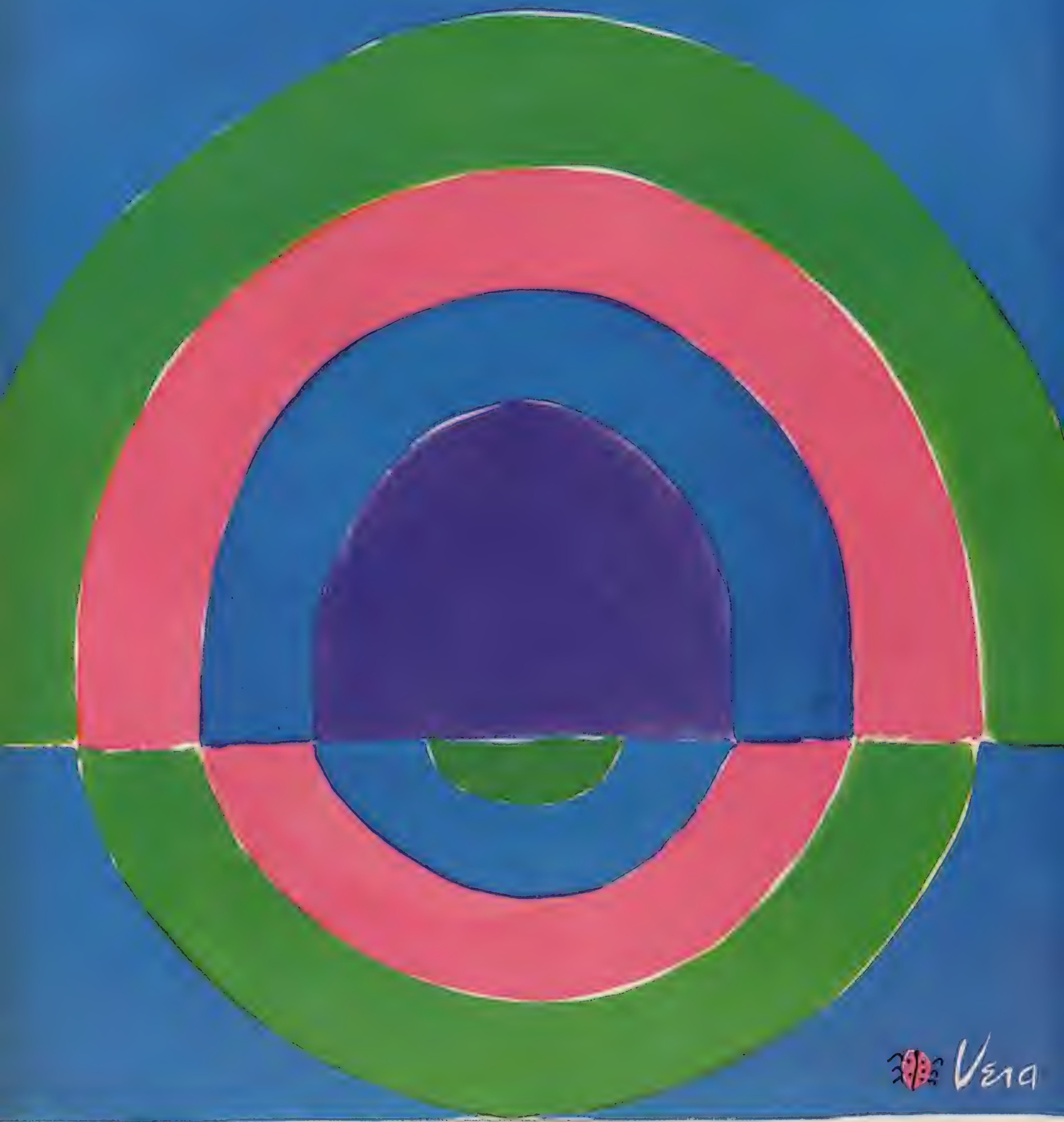
MANUFACTURED IN CANADA BY BROWN SHOE COMPANY OF CANADA, LTD., ONTARIO.

Air Step  QUALITY AT YOUR FEET

CISA (cheés-à) *n.* Italian: the most *favolosa* female designer extant! *adj.* the world's smartest fashions for the world's greatest women—available to the American market only via her man: Imports International Inc., 1410 Broadway, New York. The scene: Cisa's pleasure-bound coat and dress, \$350 at America's poshest stores.

Handwritten in yellow ink:
CISA





Vera paints an O'Rainbow



Here's Vera, home from Ireland. And, oh, what a trip she had. She missed the ferry from Galway, but caught a rainbow across the bay. Caught it with a paintbrush so you could catch it too.

Just slip into Vera's O'Rainbow shift in cotton sateen with a hem that reflects the curve of the rainbow, \$28.00. Or the silk overblouse; with new scooped sleeves and rounded hem, \$20.00. Or the Ban-Lon® nylon pants that pull on in all solid Vera colors to match, \$16.00. All in sizes 8 to 18. And top everything off with the O'Rainbow scarf in silk, 32" square, \$15.00. See all Vera's Irish designs: an Aerial View of Shannon to Clover and Cobblestones on all sorts of things for you to wear. (And some marvelous linens for your table to wear.) In all Vera colors including (you guessed it) green.  Don't stay home another minute. Erin Go Bragh it right to your favorite store and take a tour of Ireland. Via Vera. *Tops, pants, shifts, scarves, linens and more by Vera.*

PRICES SLIGHTLY HIGHER IN THE WEST.

THE VERA GALLERY

417 Fifth Avenue, New York, N.Y. 10016

and signs one just for you

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**There's a very
good reason you
can lean on this
Klopman fabric.**

It has a little magic in it.



There are a few times when a new fabric has some genuine magic in it. And this is one of those times.

The new fabric is Klopman's Magic Hour. The magic is that it exists at all. For it used to be impossible to make a 100% Dacron crepe fabric that had beautiful, clear, gem-like, blazing colors. At least, it was impossible until we did.

How did we do it?

By combining our knowledge of fiber, fabric, and color. And working until we could get both the luxurious texture and blazing color in one fabric. It wasn't easy. But it was worth it.

Once you've worn Magic Hour, you'll want to wear it a lot. And Klopman planned it so you would have a lot to wear it with. There are co-ordinates in a great many great fabrics.

Ask for Magic Hour by Klopman. You won't get any hocus pocus. Just a very good fabric.

Klopman Mills, Inc.
A division of Burlington Industries, Inc.

This blouse of Magic Hour® 100% Dacron® polyester and skirt of Skimmer™ 80% Dacron polyester / 20% combed cotton are made to demonstrate just how well Klopman fabrics work. They're not for sale. But lots of wonderful garments made with Klopman fabrics are.



Wool is the fabric of the good life

Any "Frog Ponder" could tell you that the girl on the right is society's favorite baby, and that she's wearing a design by their favorite couturiere, Hannah Troy, in wool gabardine. Above, just entering, an unidentified elegante in another Hannah Troy, this one a bowed wool crepe.

Both by Murray Neman for Hannah Troy, in all wool fabric by ORDELAINÉ. These and more from the Hannah Troy collection at Bonwit Teller, New York; Montaldo's, all stores; I. Magnin, west coast; or write the American Wool Council, Dept. WJ-3367, 570 Seventh Ave., N.Y., N.Y. 10018.

The American Way With Wool



pure virgin wool

Who's wearing what at "The Frog Pond?"

Daily at noon, a peculiar phenomenon occurs in Manhattan. Its most elegant females (dressed in their most elegant) hop off to "The Frog Pond," pull up a lily pad and croak away over a luncheon of classic French cuisine.

At La Grenouille (pronounced "la grah-nooie" or "the frog pond"), who's wearing what, who's at the catsup table, what are those two doing together, daily makes the New York papers.

Hannah Troy

The American Way With Wool





Check your cheekbones.

Next time you make up, look at your cheekbones. If they aren't high and mighty enough to suit you, try this:

Choose the Fabergé brush-on Matte Make-up that's just a little lighter than your own skin tone. And with a quick flick of your Fabergé face brush, highlight your cheekbones, till they really stand out. If you want to build them up even more, use a darker shade of brush-on and gently shadow-in your cheeks, below the bone.

You can do the same kind of thing to play up your eyes, shorten your chin, or even narrow your nose. Try a few minutes of this do-it-yourself face building right after you put on your foundation make-up with Fabergé Crème or Matte Make-up. Just remember to use light tones for highlighting, and dark for shading.

Only Fabergé has complexion shades, toners *and* blushers in soft, sheer, brush-on make-up. So before you buy another ounce of make-up, check with us.

Fabergé
MATTE MAKE-UP EXTRA-RETINAIRE

BRUSH-ON MAKE-UP IN 7 SKIN SHADES
& TONER SHADES & ANTI-AGE MAKE-UP

MATTE MAKE-UP IN 7 SKIN SHADES
& TONER SHADES & ANTI-AGE MAKE-UP



VOGUE'S READY BEAUTY

Introducing
Irma Shorell's MOISTURE/35 — the first
all-day protective, firming moisturizer!



Irma Shorell's **Extraordinary Once-a-Year Offer!**



Here is your opportunity to receive—at no cost—a generous jar of MOISTURE/35—the first daytime cosmetic to truly MOISTURIZE • FIRM • PROTECT mature skin.

Unlike any other moisturizer, new IRMA SHORELL MOISTURE/35 contains closely guarded little-known but miraculously effective natural firming agents combined with the finest, most beneficial moisturizing ingredients regardless of cost.

Absorbed almost instantly, MOISTURE/35 is yours as part of this special SKIN-CARE COLLECTION of the three unique preparations that assure the finest possible care for mature skin... Irma Shorell's CONTOUR/35, MOISTURE/35 and FORMULA FOR CLEANSING in a luxury patent leather-looking cosmetic case. Perfect for home or travel. A \$30 value for only \$17.50.

Containing NO HORMONES or STEROIDS, CONTOUR/35—used nightly—has been remarkably effective in restoring a vibrant, youthful appearance to many of the world's most attractive women... notables of stage and screen, members of the International and Diplomatic set. Its natural firming agents were highly beneficial in firming the face and neck and smoothing out telltale lines.

The 'skin-care collection' luxury cosmetic case offer is for a limited time only.

IRMA SHORELL'S SKIN-CARE COLLECTION (\$30 value) \$17.50

Available at these and other fine stores...

HENRI BENDEL New York
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HIMELHOCH'S Detroit
MARSHALL FIELD Chicago
SWANSON'S Kansas City
SAKOWITZ Houston
FROST BROS. San Antonio
NEUSTETERS Colorado
I. MAGNIN & CO. All Stores

© IRMA SHORELL, INC. N.Y.C.

Jealousy will get you somewhere

Far be it from us to knock our own sex. But you have to admit we're a perverse lot when it comes to hair. The curly girls want it straightened. The straight-haired envy the curled. It's too dry, too oily, too fine, too coarse. Thick. Thin. On and on. Complaints. True, many of us have a legitimate beef about damaged hair, whether it's from sun, sea, colouring, teasing, permanents, or whatever. For such common and realistic problems, we have news from Roux. An instant (meaning a minute) conditioner called Fanci-Fix that's made to healthy up brittle, over-bleached, dullish hair. Fascinatingly enough, Fanci-Fix has an ingredient to neutralize the negative electric charge that makes each single hair repel the others, the better to manage and set it. Furthermore, this preparation has emollients and such meant to give us what we're hoping for in the way of polish and bounce. If you want to rush right out to buy Fanci-Fix at the corner shop, save your energy. Proceed instead to your beauty salon. While you're there, envying other women's hair, look at those green eyes looking at you. . . .

How to turn on: a little dazzle does it

One reason most of us look funny in snapshots taken just a few years ago is the eyes. What a difference good eye makeup makes. Yes? Now Aziza takes us a step further in this trend which, believe us, has not peaked by any means. Here we have iridescent winking gold lights in silky-sheer pressed-powder eye shadows. And winking lights of the gilt complex have been coming into makeup fashion. Not surprisingly, Aziza has done it up pretty. (After all, they've been making eyes for years.) Little marble-looking compacts with three biggish paintbox discs inside holding shadow shades of pure golden plus blue-gold and green-gold plus brush. You can follow directions for in or far-out sculptured effects. Or you can fool around, maybe mixing the shades, and see what you get. For your quieter moments, there are compacts sans glitter with threesome colour combinations for the blue, hazel, and brown-eyed. Nice. But why not turn on and turn up your candlepower whenever there's a reasonable excuse. (More Ready Beauty, page 192.)

**When you're over 30
and your tummy and
hips have S-T-R-E-T-C-H-E-D
—and you know you should
exercise BUT you just
don't want to...**

Do this, instead!



When your waistline, hips and tummy “stretch-out-of-shape” it’s often because the muscles that hold-in need exercise. Oh dandy! You are over 30 — so the prospect of “doing exercises” doesn’t strike you as a form of gay girlish play.

Why don’t you do this instead? Why don’t you find out about Relax-A-cizor? It’s such a sensible way to do your exercises. Doesn’t take a whit of work. Doesn’t make you tired. You use it while you REST.

And — it gives just those muscles that you select *vigorous*, firming, toning, tightening exercise.

Reduces the size of your hips, waistline and tummy by exercising those all-important hold-in muscles.

Wait! DON’T confuse Relax-A-cizor with vibrators or bicycles. It’s neither. Instead, it’s a modern mode of NO-EFFORT exercise that

you can concentrate on the areas that need it most. Relax-A-cizor, for example, can exercise just the muscles of your tummy while the rest of you RESTS! Or do the muscles of your tummy, waistline and hips all at once. Relax-A-cizor makes those muscles move and exercise — without a bit of help from you. You luxuriate. That’s all.

No weight loss! Relax-A-cizor is different! A completely different way to reduce the size of those troublesome figure areas.

Here’s how it works! Many women lack good muscle tone because they don’t get enough exercise. Relax-A-cizor gives effortless, concentrated exercise to such figure areas as hips, waistline, abdomen and thighs. Regular use causes these areas to reduce in size measurably to the extent these muscles lack tone because of insufficient exercise. And the less the muscle tone the greater the degree of size reduction.

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Please rush me full, free
information on how to reduce
size of hips, waistline,
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☐ MRS.

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☐ MR.

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☐ I am under 18. ☐ I am over 18.

209

Saturday night this Originala coat dined at the Chateau IV, and played darts at the London Pub. Tonight it's once around the park in a hansom.



**This is the festive stuff it's made of.
Crompton Corduroy.**

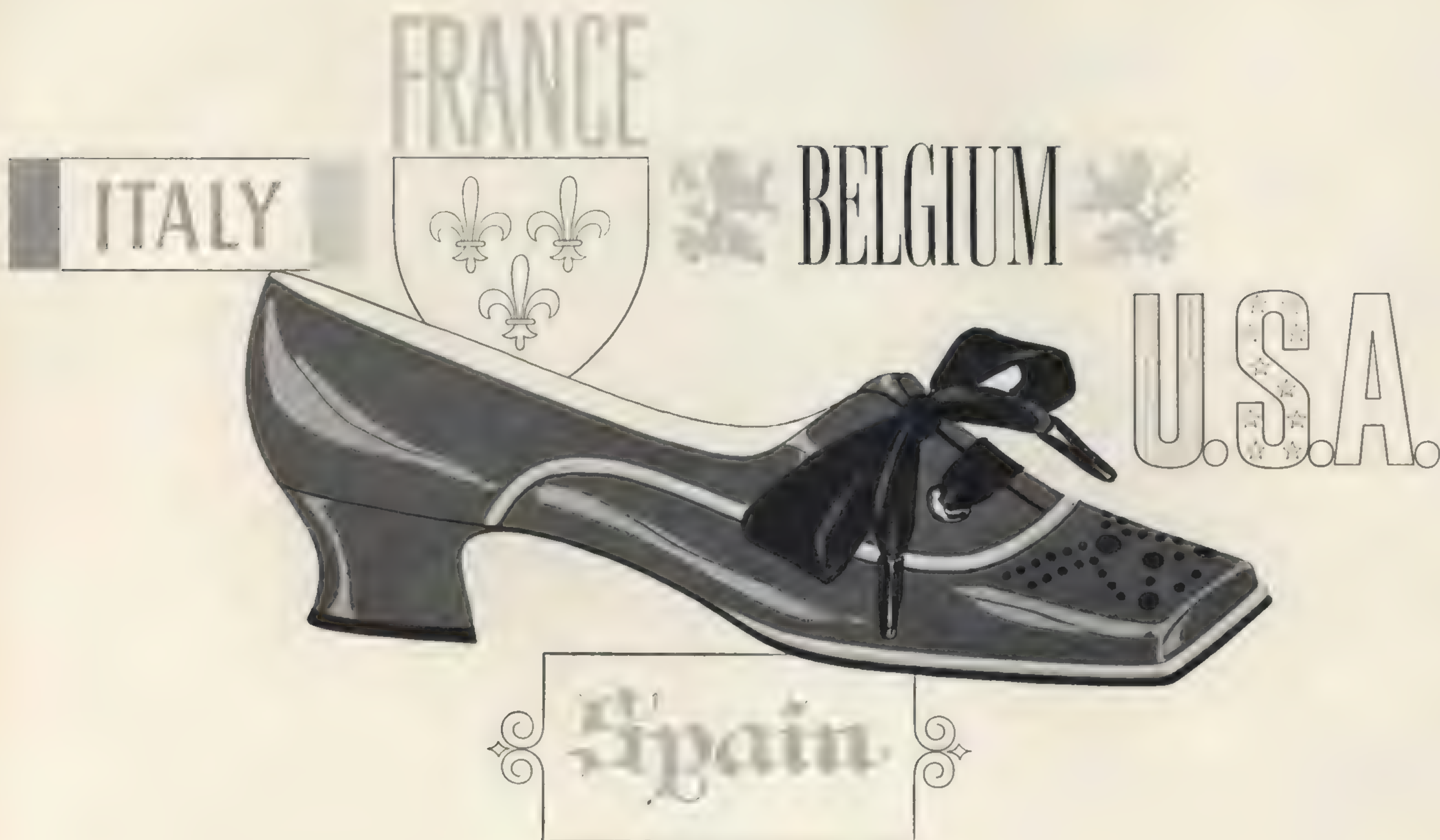
Crompton's full length wide wale cotton corduroy evening coat with bright gold buttons. Copper color, sizes 6 to 14. About \$275.
At Lord & Taylor, New York; Nan Duskin, Philadelphia; Neiman-Marcus, Texas; I. Magnin, West Coast.
Crompton-Richmond Company-Inc., 1071 Avenue of the Americas, NY 18.

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Designed by Karen Stark





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Our International Collection speaks one language: Fashion. Not a cliché in the lot. American spirit displayed alongside Italian verve. Belgian elegance. Spanish wit. French chic. Fresh shapes made in Europe on American lasts. Where else but Chandler's, the shoe specialty shops. In most principal cities. All the best in fashion at such little prices. 10.99 to 14.99

OPENS IN SEPTEMBER—A PLUSH NEW CHANDLER'S SALON IN NEW ORLEANS



Great new shapes, great new drama for fall for you who dress with expertise... Higbee's beautifully carved white wool crepe designed by Adele Simpson, 150.00; and a bright white patent dome pillbox created by Emme, 65.00.

HIGBEE'S
C L E V E L A N D



It's wool mark of the world's best



PURE VIRGIN WOOL

Georgia Bullock is awarded the wool mark for this coat and suit of pure virgin wool, crisply and clearly windowpane checked by **Anglo**. And because wool is the luxury fabric, these fashions will always keep their shape, always look right. The wool mark is The Wool Bureau's symbol appearing only on quality-tested products made of the world's best... pure virgin wool. Available in red/black or green/black, in sizes 6-16.

The American Way With Wool

ANGLO FABRICS



GEORGIA BULLOCK

The American Way With Wool



MIGUEL DORIAN fashions the coatdress of the season. Silk worsted *Desire* in white, green or champagne, with diamanté-embroidered buttonholes and matching buttons. Misses' sizes. About \$125.

Leon Froshin, Atlanta; Robert W. Gates, Burlingame, Calif.; Loveman's, Chattanooga; Esther Wolf, Houston; Harold's, Minneapolis; Hatten's, Reno; Cele Peterson, Tucson.

Moe Nathan
530 Seventh Ave., N.Y.C.

Fashion under the fashion—for knits



HELMUT NEWTON

Take the softest little brassière, extend it into a light little midriff-smoothie, then a smidge of a skirt—et voilà, the perfect slip-in-one to wear under jerseys and knits. No extra seams or straps, no trimmings. In pale blue nylon tricot with a fitted midriff made with Lycra. By Lejaby. At Saks Fifth Avenue. Coiffure by Carita.

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ANGLO FABRICS

The American Way With Wool



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New evening silhouettes, as different
as one night from the next.

RICHARD TAM

draws a diagonal line in mellifluous satin
uncovers the shoulders in tender pink bouffant faille
goes medieval in a long cloistering dress
of gold and white brocade.



photos by Pippin

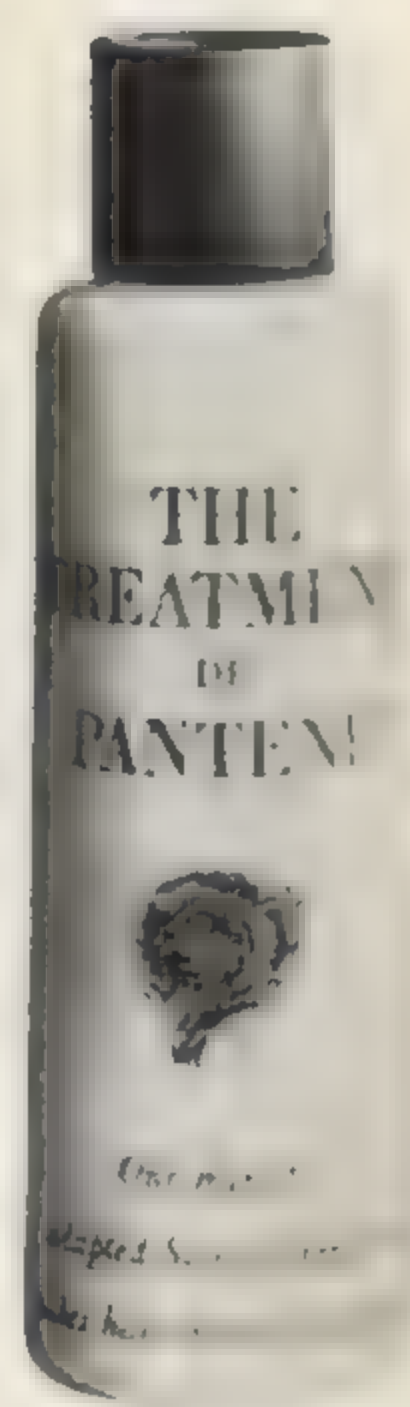
Neiman-Marcus

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See how strong, healthy and
alive your hair can look again.
Treat it to The Treatment

De Pantene® Has your hair had a hard time? Has it been streaked, straightened, permanented, teased, touched-up, etc. etc.? Do give yourself a one-minute treatment with The Treatment. It's almost like starting life all over with a head of healthy-looking hair. This newest one from Pantene is made here and has a Swiss conditioning action that brings back lots of life and sparkle to your hair. Even badly damaged hair feels stronger and all better again—its texture visibly improved after one application. The Treatment is not inexpensive but it is extraordinary. At the best stores including

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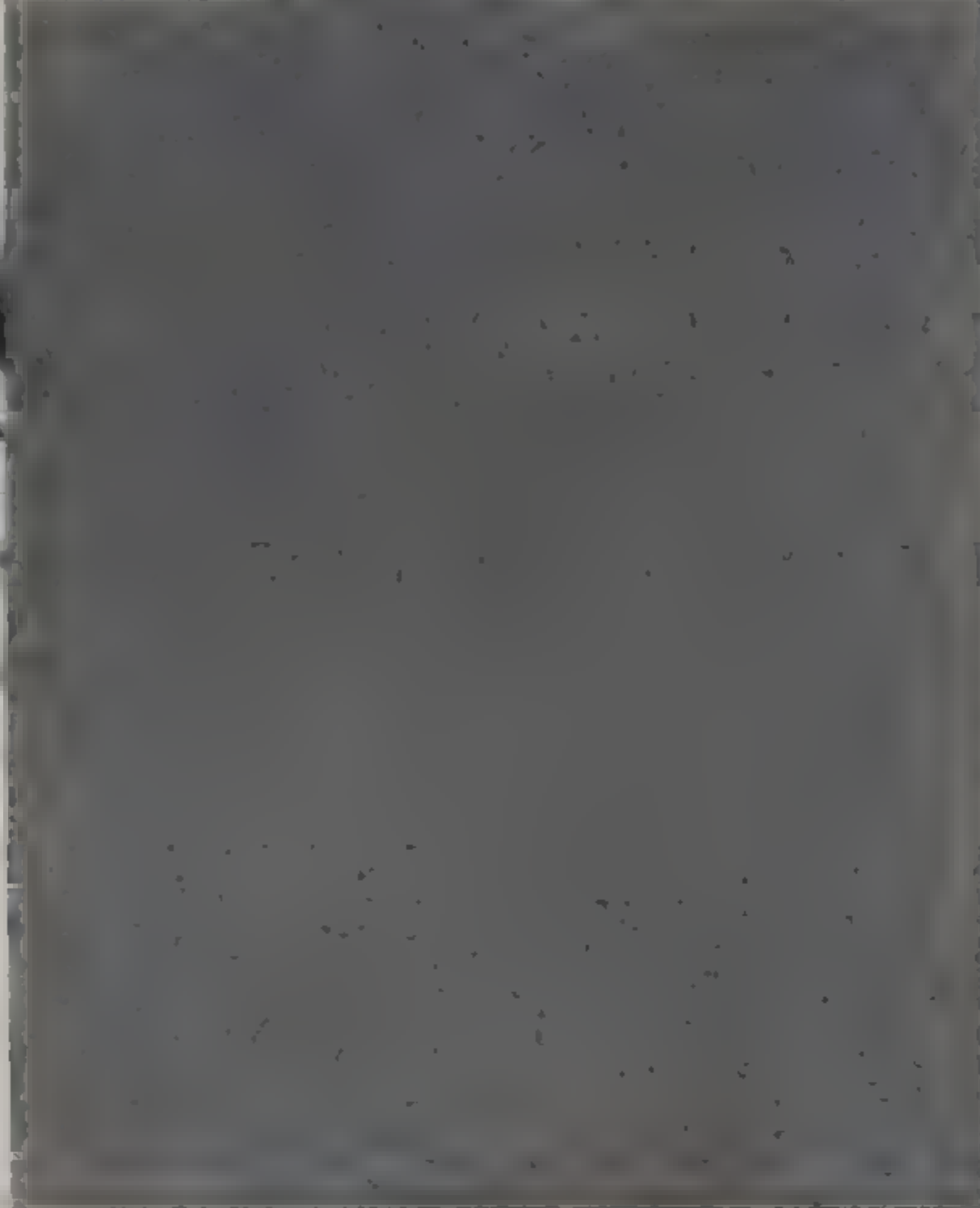
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AFTER A SUMMER IN SANDALS, HOW WILL YOU EVER GET YOUR FEET BACK TO SHOES?

Master sandal maker Bernardo has created "Un-Shoes." Shoes so whisper weight, soft, and such a comfort to wear, they'll kid your feet into thinking they're still wearing sandals. "Un-Shoes," designed by Eva Sonnino in supplest suede, are from 14.00 to 20.00 in a half dozen handsome colors at Bonwit Teller, New York, Boston, Philadelphia, Chicago, Oak Brook, Cleveland; Woolf Brothers, Kansas City; Bullock's, San Fernando. Or write Bernardo, 17 East 22nd St., N.Y.

BERNARDO



The American Way with wool /ANGLO FABRICS




PAKCHANIAN

designed by ROXANE for SAMUEL WINSTON

IT SPARKLES. AND SHIMMERS.
IT HAS TO BE CREPE.



PATTULI O-JO COPELAND has a real dazzler here. A slim slip of a dress that falls from its high belted bias cut into jewel-studded, fluid lines. Only crepe has this glowing kind of feminine grace. But it takes Avisco[®] rayon to give it body, lustre, a luxurious hand. You've been looking for this kind of softness.

Columbia's satin face "Cobble Crepe" is a blend of 47% Avisco rayon/46% acetate/7% nylon. The jewel buttoned cocktail dress comes in pearl, black, emerald or ruby. Sizes 6 to 16. BONWIT TELLER, all stores; NEIMAN-MARCUS, Dallas; ESTHER WOLF, Houston; HARZFELD'S, Kansas City; BULLOCKS WILSHIRE, Los Angeles; FROST BROTHERS, San Antonio. **AVISCO FIBERS**  American Viscose Division

Hang your hat on Avisco rayon.



The idea of eyes too dazzling for daylight. 'Night Stuff' by Coty Originals.

Not for morning. Not for noon. Night Stuff is the eye make-up for night people. New liner, shadow, highlighter packed with more pearl than you've ever seen before. Three shades in one case. With a super

double-end brush. You paint on the liner with the narrow tip. The shadow and highlighter with the wider end. These are the combos that make the late, late glow: Black/Silver/White, or Plum/Mauve/Blue.

5.00. Night Stuff from Coty Originals. The make-up collection that makes faces for every groovy look.

Coty Originals, what big ideas you have.



A woman with reddish-brown hair styled in a bob, smiling and looking towards the camera. She is wearing a sleeveless, high-necked dress with horizontal stripes in brown, white, and dark brown. She is holding a dark-colored bag in her right hand and a light-colored jacket in her left hand. The background is a blurred cityscape with a body of water and a bridge.

Get going with Sacony

You're on your way through
the busiest day in your
life...you're here one
minute, there the next.

Get going with
Sacony's never-show-
a-wrinkle wool
double-knit. You'll
go brighter.

6-16. \$33.00

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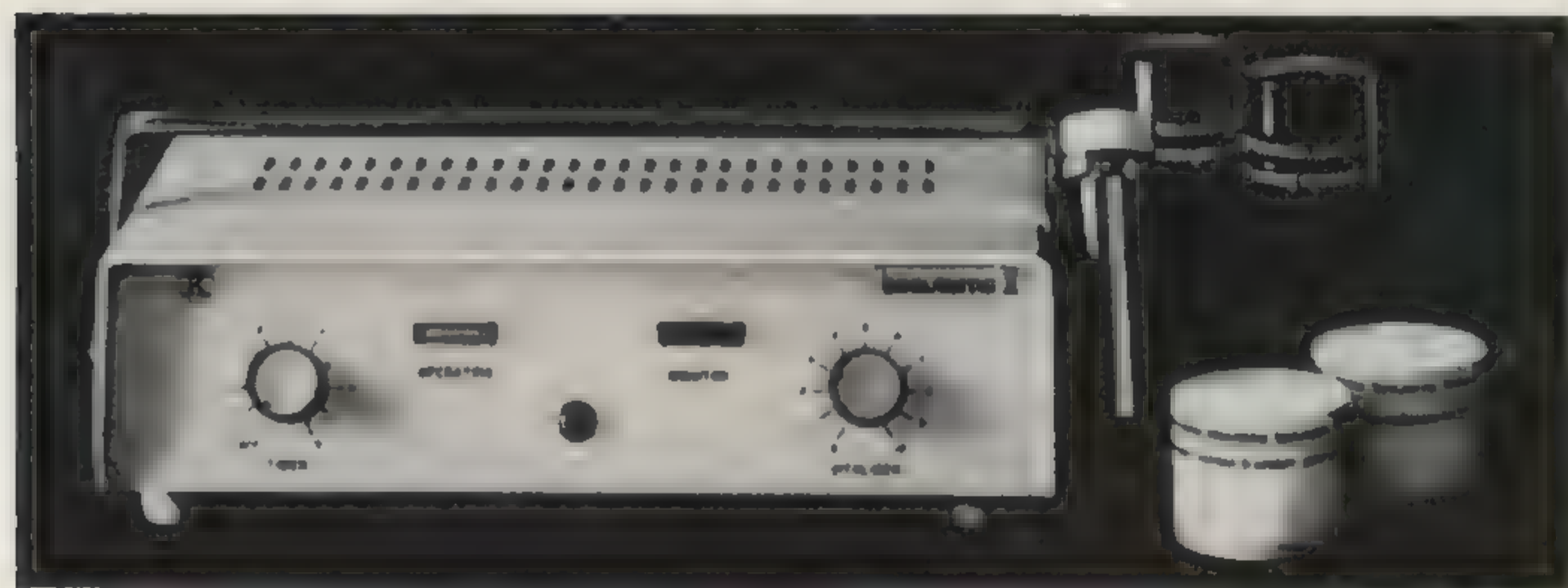
Time travel is now possible.

Any woman of any age can recapture years of facial and skin beauty through a combination of infrasonics and biochemistry.

It may sound like an unlikely combination. Certainly, it had never been tried until fourteen years ago. That's when a group of leading biochemists, medical scientists and engineers began experimenting. The result of those experiments is called the Beauterna Program for beauty and skin care and it can take you right back into your past glory.

Your first step back.

There are four integrated parts to the Beauterna Program. The first is the Beauterna Astringent. A preparation that thoroughly cleanses your skin of all oils and makeup. Completely unclogs pores, but smoothly.



The beauty of infrasonics.

The Beauterna II Simulator looks simple. And it's pure pleasure to use. Controlled by just two dials, it sends infrasonic waves that stimulate facial tissue, tone up saggy skin and help diminish wrinkles. Infrasonic waves stimulate and rebuild tissue in a way that's



almost exactly like your own skin-building process. All you feel is a mild pleasant tingle.

Biochemistry, an extension of time.

The Beauterna Skin Balance Cream follows the tingling. It contains ingredients combined by a leading biochemist to work as an extension of infrasonics. These ingredients heal irritated and dry skin, nourish the newly stimulated areas.

Keep the time you've gained.

From the first moment you try the Beauterna Program of time travel, you'll be on your way to days when the thought of wrinkles won't worry you. The Beauterna Protein H Cream sees to it that

those days are here to stay. It brings about a gradual firmness and a healthy tone that is found only in young skin. We make the Beauterna Program sound easy, but remember, discoveries have a way of sounding that way after they are made. With all its seeming simplicity, the Beauterna Program will make a dramatic difference in any woman's life.

The people behind the Beauterna Program.

Among them, the head of a major New York Hospital and a director of a prominent medical university. Beauterna, Inc., is a division of an internationally recognized manufacturer of electronic medical equipment, Somatronics, Inc. Your doctor probably owns or uses a Somatronics Cardiatron, Dermox, or an Electromyograph.

How to become a time traveler.

Write to us for your free copy of the Beauterna Time Travel Guide.

Beauterna, Inc., Squibb Building
745 Fifth Avenue, New York 10022

Please send me without cost or obligation my free copy of the Time Travel Guide.

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under 18 ☐ over 21 ☐ 35 ☐ 45 ☐



Nobody knits for Ulla

And this is the coat with real champagne taste. For Alamac's the fabric that looks rich, soft, and luxuriant. Stays that way longer, too. This 100% Modacrylic fur-like pile coat is irresistible to any first nighter. In brown, black or gray. Sizes 6-16. About \$100. At Bergdorf Goodman—Miss Bergdorf Shop, New York; Jordan Marsh Co., Boston; Bramson-Weathered, Chicago; Neusteter Co., Denver; Halls, Kansas City, Mo.; Kaufmann's, Pittsburgh; and other fine stores. Fabric by Alamac Knitting Mills, Inc., 1412 Broadway, New York 10018.

Like Alamac



Mitsouko by Guerlain

Has Talon been asking too much of you?

Ever since we introduced the first nylon zipper we've been reminding you never, never to buy a dress with the old-fashioned metal kind. Now we pause to reflect:

Is "never" asking too much?

For example: that little periwinkle number off the clearance rack. The one that makes your eyes look bluer and your hips smaller. Do we expect you to resist the bargain just because there's a fat metal zipper caterpillaring down the back?

And your Mother's Day gift from Harry. The semi-formal Muu-Muu encrusted with seed pearls in front and gleaming metal teeth in back. Should you have crushed his feelings by taking it back to wherever on earth he found it? Emphatically no.

We ask only this.

Remember that a Talon Zephyr® Nylon Zipper never snags, never jams, and is virtually invisible. So a dress made with a Talon Zephyr is more comfortable. And more beautiful.

Remember this whenever you set foot in a dress department. And if you still lose your heart to a periwinkle shift with a metal zipper, don't worry about us.

Buy it. Take it home.
And try to live with it.

**Buy it. Take it home.
And try to live with it.**



Fall's most beautiful print moves from midday through midnight with equal elan. This soft shift designed by Dorothy Cox in all wool challis is fully lined and has its own cord belt. In deeply brilliant colors borrowed from an autumn garden: red/green fuchsia on violet background, green/red/lilac on white, blue/green/lilac on turquoise. Sizes 8 to 20, about \$55.00.

In the Tanner Manner

Abercrombie & Fitch, All Stores / John Wanamaker, Philadelphia / Harzfeld's, Kansas City / Esther Wolf, Houston / Hutzler's, Baltimore / Halle Bros., Cleveland / Maas Bros., Florida / Julius Garfinckel & Co., Washington, D.C. / R. H. Stearns, Boston / Gidding-Jenny, Cincinnati / Or write: Tanner of North Carolina, 530 Seventh Ave., New York, N.Y. 10018

Brilliant new fashions born under a great sign

Pendleton
Country Clothes



photographed at Pendleton Woolen Mills, where good trends get together

Fashion-in-the-making: the unstereotyped styling of Pendleton's new city-country clothes for Fall '67! New and newsworthy: the way The Wool People shape flawlessly fashionable pure virgin wool into incomparably coordinated costumes for every moment of your busy life. Shown: our new double-breasted Tweed Plaid walking suit with elongated jacket and deep-pleated skirt... in a great new Pendleton color creation, Mulberry crossed with a mossy green! 65.00. Shocking Pink turtleneck 13.00.



PURE VIRGIN WOOL

for where-to-buy information, write Dept. V-712, Pendleton Woolen Mills, Portland, Oregon 97201 © PWM 1967

Eloise Curtis
FOR
DAVID STYNE



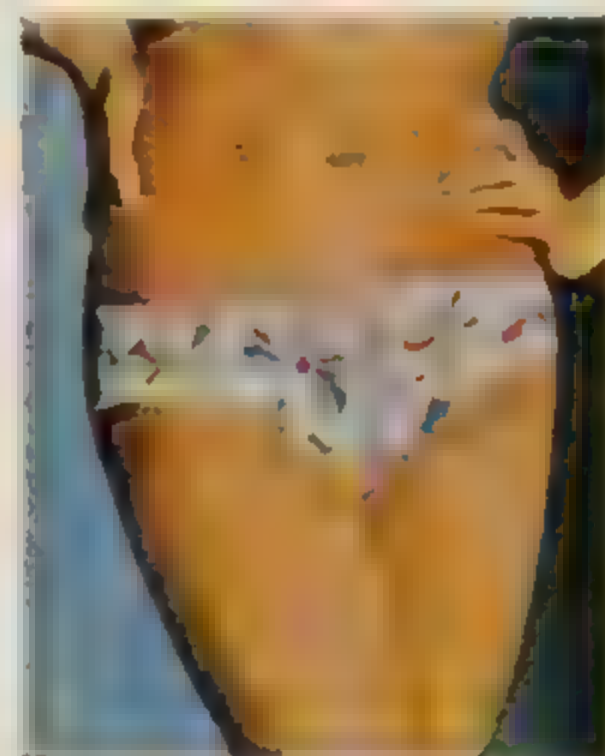
The Slip for Skimps.

The function of the skimp dress is to be short, flexible and chic. What goes under it has to be, too.

That's why Emilio Pucci created the Slip for Skimps (Number 4402). Gloriously patterned, it's a bra-slip that really fits. That really holds and molds you in the briefest, most uncluttered way.

And for total "skimpiness," wear the matching bikini, too (Number 2402).

It's a whole new way of underfashions. In a superb collection by Emilio Pucci for Formfit Rogers.



Formfit Rogers



Glimmerglows...inspire Bill Blass

This is Glimmerglows time.

The cider-sweet shimmer of Autumn, captured in a sable-cuffed collector's item by Bill Blass.

Sunset's shining hour.

A halo of candlelight.

Glimmerglows!

Glimmerglows are Dorothy Gray's three-new-colors-and-a-gloss that catch the frosty gleam of Fall '67 in color for your lips and matching nail enamels.

There's Glimmer Red ... Glimmer Coral ... Glimmer Pink ... and the over-or-under glow we call Glimmergloss.

One of the Glimmerglows may make this Fall different from every other.

Find out which one.

Dorothy Gray



EVERY WOMAN IN AMERICA NEEDS A CONTOUR BRA.

Don't scoff. That means you whether you're sixteen or sixty, fat or skinny, voluptuous or concave or terribly average.

A contour bra is the only bra with a shape that never falters, and if you think that's not important, then consider this: You can't get any shape from something that's shapeless to begin with.

Now consider this:
In-Genius^(TM). It does away with that I'm-wearing-a-harness-feeling because it doesn't have any rigid bones or wads of stuffing. All it has is a simple stretch crescent that makes it comfortable and makes it fit well. And Honeycomb^(TM) which is our net that's elasticized with Lycra* that makes it cling where it ought and not con-

strict. (They're the niceties you learn about after you've been designing bras for twenty-five years as Peter Pan has.)

Now then, aren't you ready for a contour bra such as this, especially since it won't shrink in the washer, shrivel in the dryer or ever sabotage you?



In-Genius^(TM) with DuPont nylon and Lycra® spandex has lace cups and Honeycomb^(TM) back and side sections. In white and black. B (32-38), C & D (32-40); B & C, \$5.00. D, \$6.00.

PETER PAN

*Peter Pan Foundations, Inc.
389 Fifth Avenue, New York 10016*

• DU PONT'S REG. T.M.



Enamels...

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There.

And everywhere.



The jeweled look in enamels by Trifari.

Here is the new wear-with-all for Fall! Come pick leaves and trees and peas...thistles, mistletoes and bows...for your ears, for your clothes.

From a collection of pins and earrings, \$4 to \$7.50.

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*Good suit looks
with pleats to swing*



NORMAN PARKINSON

Out on a limb, in on the good looks for autumn . . .
the quick grey suit in wool and cashmere—
narrow side-tabbed jacket with two little back
vents over an easy pleated skirt and a white
wool turtleneck chained at the waist. By
Campioni-Bert Geiger. At Bonwit Teller, New York;
Jacobson's, Michigan: Marshall Field. Stanley
Hagler earrings. Sheffield watch. Abbe Creations
belt. Crescendoe-Superb gloves designed by Sant'
Angelo. Coiffure: Carrie White of Beverly Hills.

**Here's where
to get The
McCallum Boutique
Stockings.**

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Birmingham—Loveman's.

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Tucson—Levy's.

CALIFORNIA
Los Angeles—Broadway Store,
Bullock's Westwood, May Co.
Oakland—Capwell's.
San Francisco—The Emporium.
Santa Ana—Bullock's.

COLORADO
Denver—May D & F.

CONNECTICUT
Hartford—G. Fox.
Manchester—Burtons.
New Haven—Malley's.
Waterbury—Worth's.

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Washington—Hecht Co., Lansburgh's.

FLORIDA
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Miami—Burdine's.

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Atlanta—Rich's.

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Dallas—Titche Goettinger.
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Seattle—Bon Marche.
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WISCONSIN
Milwaukee—T. A. Chapman.



The man is Rudi Gernreich. The stockings he's creating are his first...and the first...for a brand new brand called The McCallum Boutique. Each has the special Gernreich touch to it. Maybe it's a mirrored knee...a strange little decal...a cutout where you don't expect to see one...or a whole slew of colors in really sheer stockings for short, shorter, shortest skirts. Whatever it is, it's fashion!

The name to ask for is The McCallum Boutique. The time to do it is now...while they're hot.

For the store nearest you, write: The McCallum Boutique, 417 5th Ave., N.Y.C. 10016

SIGNED MASTERPIECES—our SANT' ANGELO scarfs in magnificently colored heavy silk twill. 34 inch squares about \$11.; 24 inch squares about \$5.; oblongs about \$7.



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Sally Gee, Inc., 1 W. 37th St., N.Y.C. 10018

The fashion under the fashion



Under knits, under harness dresses: a smooth yellow skimp of brassiere made with Lycra—fastens in front, has straps that unhook to make a halter. Matching pantie girdle with reinforced sides, front and back; garters inside for the sleekest line of stocking.



Polka-dots to wear under a mini-dress—a green-and-white mini-culotte of nylon tricot on a wide waistband made with Lycra; garters inside attached to the band. The smooth little matching brassiere, cut low under the arms, has sides and straps made with Lycra. Lingerie on this page by Lejaby. At Saks Fifth Avenue. Coiffures by Carita.

The Wilroy SST Traveler[®]
is available
at these fine stores:

New York; Plymouth
Albany, New York; Honigsbaum's
Alexandria, Louisiana;
Weiss & Goldring
Amarillo, Texas; Colbert's of Amarillo
Baltimore, Maryland; Hamburgers
Beaumont, Texas; The White House
Boston, Massachusetts; Wm. Filene's
Brooklyn, New York;
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Brownsville, Texas; The Vogue
Buffalo, New York; Pat Farrington
Chicago, Illinois; Carson Pirie Scott
Columbus, Ohio; F. & R. Lazarus
Corpus Christi, Texas; The Smart Shop
Dallas, Texas; Colbert's of Dallas
Dayton, Ohio; Rike Kumler
Denver, Colorado; Neusteters
El Paso, Texas;
The Popular Dry Goods
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Fort Worth, Texas; R. E. Cox & Co.
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Richard Thomas, Inc.
Hartford, Connecticut; G. Fox Co.
Houston, Texas; Foley's
Ithaca, New York;
Holley's Fashion Center
LaJolla, California; John Hogan
Lafayette, Louisiana; Wormser's
Lewiston, Maine; Ward Brothers
Longview, Texas; Riff's
Lubbock, Texas; Hemphill-Wells
McAllen, Texas; The Advance Shop
Miami, Florida; Burdine's
Middletown, New York;
Kassel Brothers
Newark, New Jersey; Bambergers
Newburgh, New York; Travers
New Haven, Connecticut;
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John Wanamaker
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Up-To-Date Co.
Providence, Rhode Island;
The Outlet Co. of Rhode Island
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Rochester, New York; B. Forman Co.
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Sarasota, Florida; Mademoiselle
Schenectady, New York; The Imperial
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Bullock's (All Stores)
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Syracuse, New York; Flah & Co.
Utica, New York; Hurst, Inc.
Washington, D. C.;
Woodward & Lothrop
Waterbury, Connecticut; Freedman's
Wilkes-Barre, Pennsylvania;
Hollywood Shop
Wilmington, Delaware; Braunstein's
Worcester, Massachusetts;
Denholm & McKay
York, Pennsylvania; Jack's of York

HELMUT NEWTON

The Wilroy SST (BAN-LON®) Traveler

Come now,
isn't this better
than flying
in a plain?



*Slightly higher west of the Rockies. Hat by Adolpho

From the people who invented Ban-Lon® travel clothes come the newest ideas in travel. As new to clothing as the supersonic jet is to transport.

Fly in anything else and you're traveling in just a plain. Sizes 6 to 16, \$45* You'll find this Wilroy Super Sonic Traveler® at the stores

you travel to most often. You'll find them listed on the page opposite. For other exciting travel ideas, write for The Wilroy Traveler® Guide.

WILROY, INC., 498 SEVENTH AVE., N.Y. 10018.



Find your own enchantment when you look into
BROCADE BY AVON
Only your Avon Representative can bring this new fragrance creation.

Gorham Sterling never grows old,
only more precious.



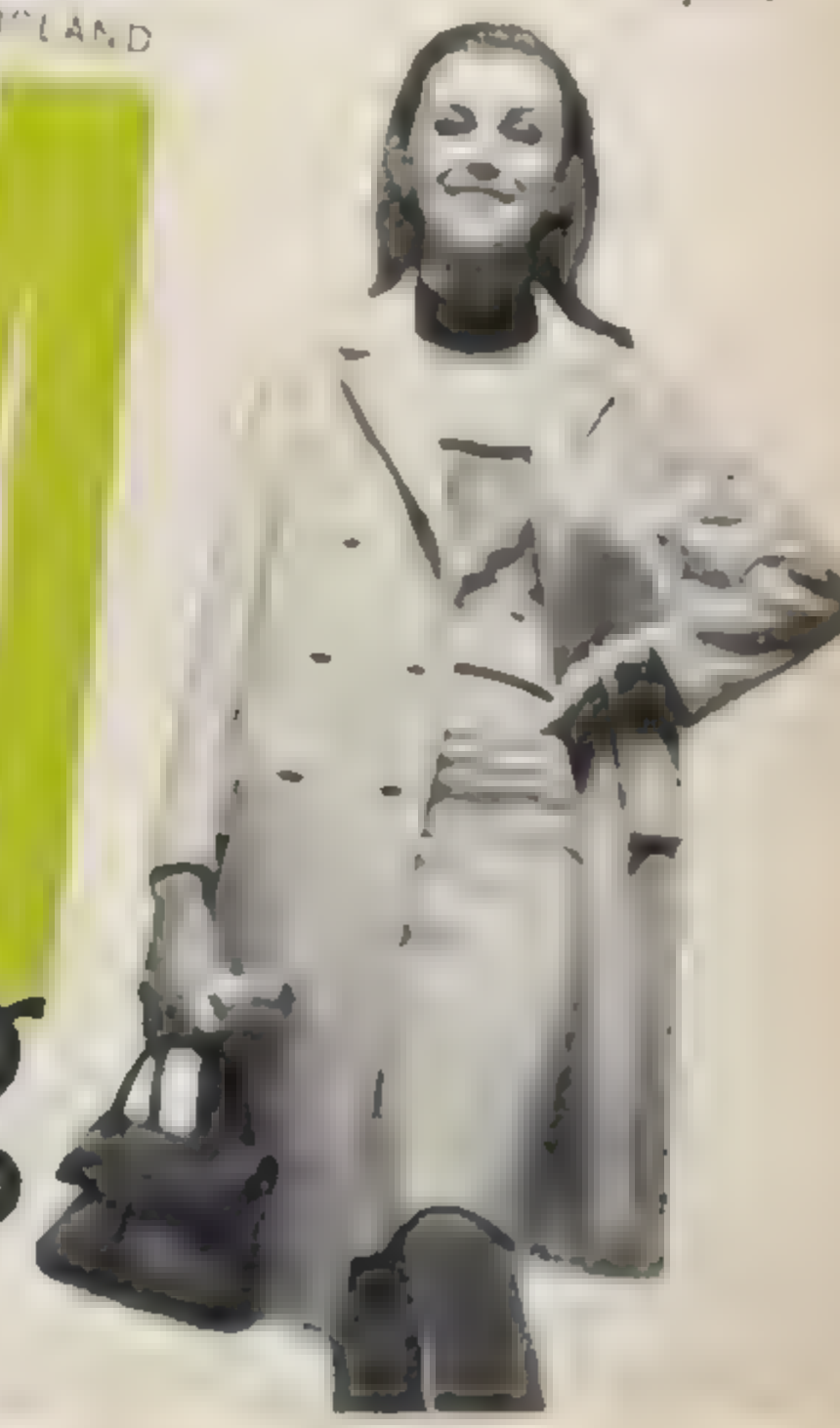
The Gorham Originals.
In rich, solid sterling.
Some simple. Some, simply
splendiferous. All pure curve and
sparkle. A four-piece place setting costs
less than a three-piece knit suit. But your
Gorham Originals won't ever sag out of shape.

THE GORHAM COMPANY, BRIDGE PLAZA, BRIDGE PLAZA, BRIDGE PLAZA

GORHAM

Sterling

Do you own a Gorham Original?  





PROBLEM PERSPIRATION Solved

—even for those who perspire heavily

A new-type formula has been found to keep underarms absolutely dry—even for thousands who perspire heavily.

After decades of common “deodorants,” it took a chemical invention to make this truly effective protection possible—with the same safety to clothing—the same skin mildness as popular “deodorants.” Called Mitchum Anti-Perspirant, it is the product of a trustworthy 54-year-old laboratory. By the thousands, women with problem perspiration are finding the protection they

need—and never could find before. And fully effective as a deodorant, too, of course.

If you perspire more than average—even heavily—get the positive protection of Mitchum Anti-Perspirant. Liquid—*smoothes on thru satin*. Or Cream—*vanishing, non-sticky*. Each \$3.00. Available in Canada.

BOTH HAVE MONEY BACK GUARANTEE—If you are not entirely satisfied with Mitchum Anti-Perspirant, liquid or cream, return package to the store where you bought it. Stores are authorized to refund full cash price.



Featured at all leading cosmetic counters

Mitchum **ANTI-PERSPIRANT**



CINER

CINER jewels . . . precious to the wearer because they're so precious-looking to the admirer.
Necklace: Matinee \$52, Choker \$34. Matching earrings \$15, matching pin \$20. Matching bracelet \$28.50.
Available at Bonwit Teller, New York & Philadelphia; Sakowitz, Houston; I. Magnin, West Coast.
Ciner, fashion jewelers for 75 years, 20 West 37th Street, New York.

Shugor[®] for any stretch of the imagination


Today's shoe styles demand more flexibility than ever . . . that's why Shugor is up front with the finest. The style, comfort and fit of Nina's new hi-rise casual is expanded by Shugor Rib . . . regardless of what leather or color is designated. Nina never knew a better companion for styling or comfort for its footwear. Pair up with Nina's Shugor casuals, and you'll see what we mean.



nina

Best & Company, New York, N.Y.; Davison & Paxon, Atlanta, Ga.; Jordan Marsh, Miami, Fla.;
Monnig's, Fort Worth, Texas; Popular Dry Goods Co., El Paso, Texas; Rodder's Mademoiselle, Fresno, California

Shugor[®] is a registered trademark of Thomas Taylor & Sons, Hudson, Massachusetts.



Swakara, because living is an art.

It's the art of making entrances. Feeling poised. Looking elegant.

Knowing, in a word, that you're really stealing the scene.

Sounds a little bit naughty? Well, blame it on Swakara®, the different karakul lamb from South West Africa. This is the little supple, shapely fur. That brings out the best in you.

That, frankly, makes you feel as glamorous as you look.

Swakara moves with the times, and loves the life you lead.

Shouldn't you be keeping up with all its lively arts?

Swakara, the designer's fur.

For the waist— new small-makers



TAD WAKAMATSU

For dresses, suddenly close to the body—the return of the waist-cinch. This, black, in alternate panels of Lycra and nylon lace over nylon marquisette, lightly boned to do a gentle job. By Charmfit, of Du Pont nylon. \$7.50. At Saks Fifth Avenue.



A waistband (not quite as persuasive as the cinch above) of black Dacron, nylon, silk crêpe with a light scattering of bones, to smooth midriff lines, adapt to a willowy waist-showing dress. Matej Sherko for Character, of Registered fabric. About \$15. At Bonwit Teller. White leotards and tights by Danskin. Coiffures this page by Pino of Imo & Rosalba.

- BONWIT TELLER,
All Stores
- I. MAGNIN,
West Coast
- FLAH'S,
Albany
- RICH'S,
Atlanta
- HUTZLER'S,
Baltimore
- MABLEY & CAREW,
Cincinnati
- NEUSTETERS,
Denver
- HIMELHOCH'S,
Detroit
- WOLF & DESSAUER,
Ft. Wayne
- G. FOX,
Hartford
- SWANSON'S,
Kansas City
- GIMBELS-SCHUSTERS,
Milwaukee
- DAYTON'S,
Minneapolis
- GODCHAUX'S,
New Orleans
- JOHN WANAMAKER,
Philadelphia
- JOSEPH HORNE,
Pittsburgh
- STIX, BAER & FULLER,
St. Louis
- FRANK MURPHY,
St. Paul
- FROST BROS.,
San Antonio
- THE CRESCENT,
Spokane
- FLAH'S,
Syracuse
- JULIUS GARFINCKEL,
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About \$150.

at fine stores everywhere

MODELIA

205 West 39th Street,
N.Y.C. 10018



MODELIA
DON SIMONELLI DESIGNS

he

dreams it up

It begins as a dream, goes on paper, then it reaches the fabric and the pinning stage...but always foremost in Richard Frontman's mind is the real live woman who will wear it. Line is everything... fluid lines that must move smoothly with the body. A fashion is born—ready for approval by America's smartest women.



HE could only be Richard Frontman.

VOGUE'S READY BEAUTY

Would you were a tender appleblossom?

It's as tender as that appleblossom in the Londonderry Air. It's the country-girl look, all innocence, romance, bows and flowers in the hair. If you want to see how it works, turn back to the Vogue cover where Jean Shrimpton demonstrates tantalizingly. It's the shine of hair that says, "Squeak me," the naturalness that suggests hair on good terms with the wind and the sun and the soft country rain. That's how Yardley conceived its Londonderry Hair attendants. Jean Shrimpton put her very successful head to the problem with the Yardley brains, and now, two years later: Londonderry Hair. Hairstuffs that fulfill The Shrimp's own requirements for pure and simple, no-kidding hair beauty, gentle matters, easy to use for a model who sometimes must wash her hair as often as her face. . . . Two are unique: The Londonderry Hair Shiner, an aerosol spray that lusters the natural highlights; and the setting foam, a flexible hair set—apply before rollers for firm set, after rollers for looser. . . . The shampoo is a lathery golden gel. Cream rinse de-snarls, whips hair into line. Conditioner promotes health where health has been impaired. . . . Five hair glorifiers contrived to turn hair as misty pretty, as unfettered as that wild Atlantic-sprayed county which gave the Air and the Hair their name. . . .

Re: Lolling, lulling, anti-dulling

What really happens in the bath? (Forget getting clean. That's become a by-product of a big ritual now.) As the scented waters swirl, women make invitation lists. Wits compose *bon mots*. The joyous sing. The sultry loll. And all—given any luck—emerge renewed, relaxed, with silken skin and perfumed aura. Leading directly to this kind of luck is Dorothy Gray's Secret of the Sea Velvet Mist. It's a new after-bath lotion, so ferny-dell fragrant it might be called a cologne, except it's loaded with emulsifying moisturizers. Yes, moisturizing seems to be D. G.'s middle name. All pearly sea-green looking, Velvet Mist plans to make you feel good in more ways than one. Especially around the elbows and heels. Of course, Secret of the Sea is no secret in bath, cosmetic, or makeup circles. This line has been fighting the good fight against steam heat, smog, air conditioning and other anti-skin suspects for years. Now Velvet Mist joins the bath bit along with Secret of the Sea shell-shaped cold cream soap and shell-packaged dusting powder. So loll, compose, sing, and strike the undeserving off your party list. . . .

she

makes it come alive

... breathes life and vitality into this precious length of fabric and design. You're a dream come true in Richard Frontman's shimmering silk and worsted, about \$75. Sea Foam Blue, Azalea Pink, Apple Green, Pale Gold. At America's prestige stores, or write

Richard Frontman

498 Seventh Avenue, New York, 10018



SHE could easily be you.

IF YOU HAVE TO POWDER
YOUR NOSE A LOT,
TRY CORN SILK



It's an amazing discovery—the first face powder made from corn.

It gives you a no-shine nose for hours because it absorbs excess oil. Yet it holds delicate moisture and never looks powdery.

It's perfect for every complexion tone

because it adds no color to your face. You feel as innocent of make-up as you look.

Corn Silk pressed powder comes in both tailored-tortoise and evening-gold compacts. Try Corn Silk loose powder, too, and liquid foundation. All from Shulton Cosmetics.





Here is the First Corrective Hand Cream for Neglected Hands

*To make old hands look younger—so effective it even fades age*spots*

Dry, shiny skin—*weathered dark spots on the surface of your hands—tell the world you're growing old, perhaps before you really are.

Now there is a hand cream developed specially to make such hands look younger *in a way no other kind of cream can*. Called Esoterica, it softens and smooths dry, shiny hands, even fades "age-spots." Contains active medication to break up dark pigment, to soothe roughened skin. It moisturizes away dryness, flakiness,

and that shiny parchment-like look. Esoterica is for those who need special care—if hands are to look smooth, young and blemish-free. *More* moisturizing. *More* lubricating and it fades weathered brown spots.

Pleasantly greaseless and fragrant. Start using Esoterica today to fade "age-spots," to have younger-looking hands. \$2.00—\$4.00.

ESOTERICA SOAP softens skin, helps clear surface blemishes. Combats dryness.



At all cosmetic counters.
\$2.00

ESOTERICA *by Mitchum*



OLGA



behind every **OLGA** there really is an Olga

...who smooths the way for you to be **SUDDENLY SLIM**.[®] It all begins with Olga's own Sheer Magic[®] Power (a silky smooth Lycra[®] blend.) From there, *hidden* diamond shaped tummy panels slim and smooth. The effect: seemingly seamless. Perfectly smooth for knits and the new closer fashions. Style 495 in S-to-XL, white or black, 14.00. Complete your faultless line from Olga's **YOUNG SECRET**[®] bra collection. Style 360 weightless shell cup or style 365 fully padded, 5.00. In classic and fashion shades.

*power net of nylon and spandex with nylon front panels

Other Suddenly Slim styles from 9.00. Young Secret bras from 4.50. For stores nearest you, write Olga, Department V-97, P.O. Box 4284, Van Nuys, California 91409

©1967 OLGA CO

There is a certain kind of woman who'd like to be one of the Beautiful People for just one day. Or maybe a weekend. For this woman, there is a certain kind of store: Peck & Peck.



Stripe a skimmer with lots of colors. Then 'round the collar and sides with the darkest, boldest brown. Dacron® polyester and wool knit. Orange, purple, pink with brown. 6 to 14, 40.00
Opaque hose complete the look. Stretchable nylon. Black, brown, amber, gold. 2.00

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Pittsburgh/Akron/Cleveland/Rochester/Baltimore
Chicago/Providence/Philadelphia/Buffalo
Kansas City/Hartford/Detroit/Washington, D. C.
Atlanta/Twin Cities/Indianapolis

BEAUTY CHECKOUT

September 1

So how are you using yourself?

The question is a simple one: are you using yourself well? Are you operating with the least possible fatigue? Are you putting your clothes on and taking them off correctly? Does your waist look smaller than its measurements? Do you play hostess to a minimum of "tension" headaches? And if not, what can you do about it? You can practise the Alexander Technique. That's what DeAnn Mears, a leading actress with the American Conservatory Theatre, headquartered in San Francisco, is doing below. The man instructing is Frank Ottiwell, who works with every member of the cast of this repertory company. Alexander Technique is a psycho-physical re-education of the body, and three of its dicta are these: 1) Let the neck be free in order to 2) let the head go forward and up in order to 3) let the torso lengthen and "widen." But it's not as easy as all that, unfortunately. These instructions are merely a verbal approximation of a certain kinaesthetic experi-



ence, a head-neck-torso relationship that enables you to use you correctly. For training whereabouts, write the American Center for the Alexander Technique, 227 Central Park West, New York, N. Y. 10024. Meanwhile try this Alexander "exercise," called for no obscure reason Monkey. Stand with feet apart, slowly bend knees and torso forward. Keep neck free, let arms hang loosely at your sides. Hold it for a moment, just as Miss Mears does in pictures 3 and 4 above (in pictures 1 and 2 Mr. Ottiwell is teaching her how to get out of a chair). When we asked Mr. Ottiwell if Miss Mears was doing the Monkey, he made it clear he wanted no confusion with the dance of the same name. She was, he said sharply, "in Monkey." . . .

Hairsetting recipe—which flavour?

"You'd never guess what happened to me at the hairdresser's the other day," an attractive young face around fashion remarked to us recently. Looking at her deeply-hatted head, we immediately feared the worst—and subsequently were most happy to hear that the hat was not a hide-out (it was a gesture toward the hat resurgence), and that what had occurred was only this: She'd been hoaxed into trying a wild new hairsetting formula—and after it performed successfully, was told its genesis. . . . From an array of plastic pump bottles in which she observed a range of lotions—in colour, a lemon, a lime, an orange, and a rather dark cherry—she was asked to make a choice of the colour she'd prefer as her setting gloop. She—sunny creature—was drawn to clear lemon. Hairdresser proceeded to set hair as usual, dry as usual ("though I thought I noticed the drying time seemed to go quicker than usual". . .), and comb out as always before. Set held well, smelled well ("faintly but appetizingly lemon"), and then and only then did she learn the stuff was Jell-O. Precise proportion of water to Jell-O was something she felt she could not expect the salon to reveal. But since she's known to be a client of the Lintermans salon at 19 E. 62nd St., we assume it's all right to reveal that much. . . . (More Beauty Checkout, page 22)



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Comes the Dawn...

that day you notice your
twenty year old complexion
going on thirty. This is the
day when you understand this
message from Elizabeth Arden.
Cleanse. Refresh. Sustain.
Daily. Don't miss.
Dawn can be very pretty.
Ardena Cleansing Cream, 5.00.
Ardena Skin Lotion, 3.00.
Crème Extrordinaire, 5.00.

Elizabeth Arden



G OSSARD-ARTEMIS KEEPS AMERICA BEAUTIFUL

What an elegant way to slip into something comfortable. A warm, shimmer-touched robe, topping its own long swirling gown. You're beautiful. In camellia, moongold, powder pink, frosted blue, and deep blue sapphire. The brushed Arnel® and nylon fleece robe 707, \$30. Dual-layer Celanese nylon tricot sleeveless shift 5104, \$14. Prices slightly higher West and Southwest.

The H. W. Gossard Company, 111 N. Canal St., Chicago 60606.






One shoe, five colors, square and simple.

The look: body-yielding, kliegy cotton knit, cuffed at the chin. Winsome white, hooped with red for autumn's color-acrobatics and your look-again game.

The shoe: a classic to take you many places. Stout-heeled and cut to a square-thee-well at the toe. Green, black, blue, red, brown, or cattail kid. Life Stride shoes are priced from \$9 to \$18. Brown Shoe Company, St. Louis.



life stride 

AND ANOTHER NICE THING
THEY MAKE WONDERFUL



ABOUT LADY MANHATTAN® SUITS

Next time you discover just the suit you're looking for and find a Lady Manhattan® label in it, don't be surprised. Lady Manhattan makes lots of things besides shirts. But don't ever forget their shirts. This one is very special. With scalloped ruffles, it's of 84% Arnel® triacetate/16% Fortrel® polyester in white only. About \$15.00. The shantung stretch pants, of 65% rayon/35% nylon, in six gleaming colors. About \$14.00. Both, sizes 8 to 18. Suit on the hanger—of bonded 100% worsted wool. About \$30.00. Prices are slightly higher in the West. At fine stores in the United States and Canada.



Lady Manhattan®

MAKERS OF SHIRTS, DRESSES, SPORTSWEAR
1407 BROADWAY, NEW YORK, N.Y. 10018. A DIVISION OF THE MANHATTAN SHIRT COMPANY



What's
new?

QualiCraft

the shoes with the \$20 look

We're in *every* great new shoe-shape! Look forward with tomorrow-ideas like broader hi-ish heels, shining tortoise trims, color-on-color geometry, the exploding trend to brown. Count on QualiCraft for news, for luxury shoemaking—at 7.99 & 8.99. Here, the shape is squared and wide at toe, squared and newly hi at heel. Upper is midas tan calf, new neutral with a muted gold shimmer. It's **8.99**

Shoe Stores east of the Rockies

Baker's or Leed's

Shoe Stores on the Pacific coast

Now
blush
glows
up!



NATURAL GLOW • TAWNY GLOW • AMBER GLOW
(Each with Noxzema medication for extra protection.)

'Glow lightly' Medicated Blush and Brush,
complete in tortoise-tone compact. \$2.25

© 1991 Noxzema Division of The Tishman Company, Inc. Cover Girl

'Glow lightly' by Cover Girl

3 new brush-on blushers
irresistibly merged with frost!

Now brush on a blush that's more sheen than seen.

More light than bright. (Faintly frosted, yet unbelievably bare!)

It's today's way to blush. Sheer. Discreet. Completely natural.

The only way to glow...lightly!

By now you've been in and out of that station wagon 20 times, told a vacuum salesman "no," spoken to your in-laws—and had a call from the school nurse. You've made the beds, damp-mopped the kitchen and dusted. The kids have come home from school, and dinner is thawing. By now you feel as if you've been living for other people all day—and you have. But somehow now you've got an hour to yourself. One hour until it starts all over again.



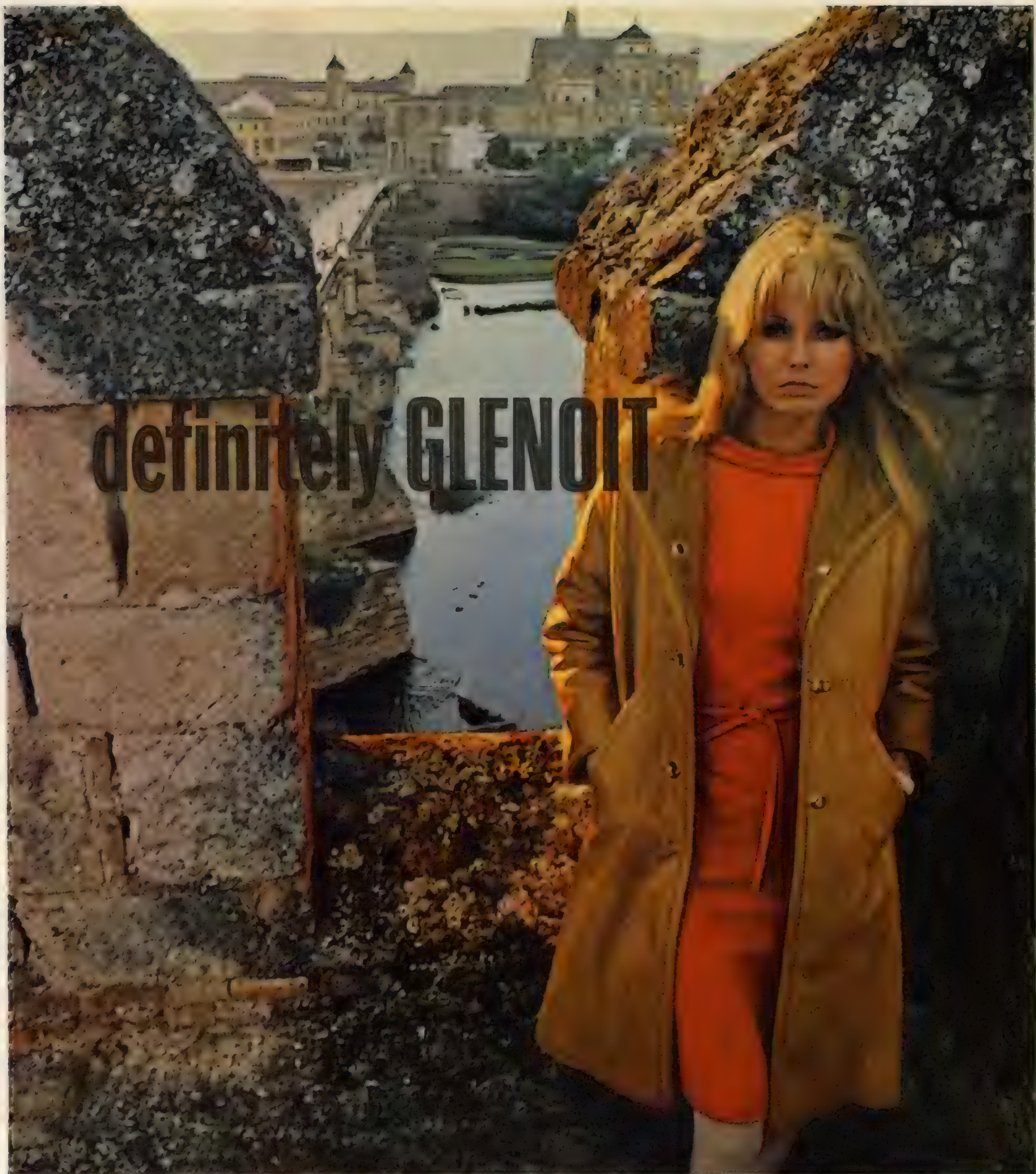
Isn't it time for
a Mary Sherman?



A Mary Sherman[®] Bubbling Bath Oil Bath. Mary Sherman soothes. Mary Sherman softens your skin. And Mary Sherman perfumes.

A Mary Sherman beats a plain bath because it contains special cleansers that get you really clean. A Mary Sherman beats ordinary bubble baths because it is specially formulated to permeate the water and to help soften every inch of your skin. And it beats plain soap because it contains an ingredient that softens the water so you hardly ever have to clean the tub after your bath.

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definitely GLENOIT

PHOTOGRAPHED AT TORRE DE CALAHORRA, CORDOBA

It climbed to the top of the Torre de Calahorra in Cordoba. And stood there expectantly. A brilliant contrast to the old Spanish mosque behind it. It was unforgettable. It was definitely Glenoit. The richest of all deep pile fabrics. This Acriliner.® The luxurious, lustrous pile. Here snuggled inside a brass-buttoned marigold

leather coat. Also in mouse, robin red, geranium and balsam. Sizes Small, Medium, Large. About \$190.00 at Lord & Taylor, N.Y. & all branches; Marshall Field & Co., Chicago; Dayton Co., Minneapolis; Higbee Co., Cleveland; Hutzler Brothers, Baltimore; Liberty of London, London. By **SILLS/A BONNIE CASHIN DESIGN.**



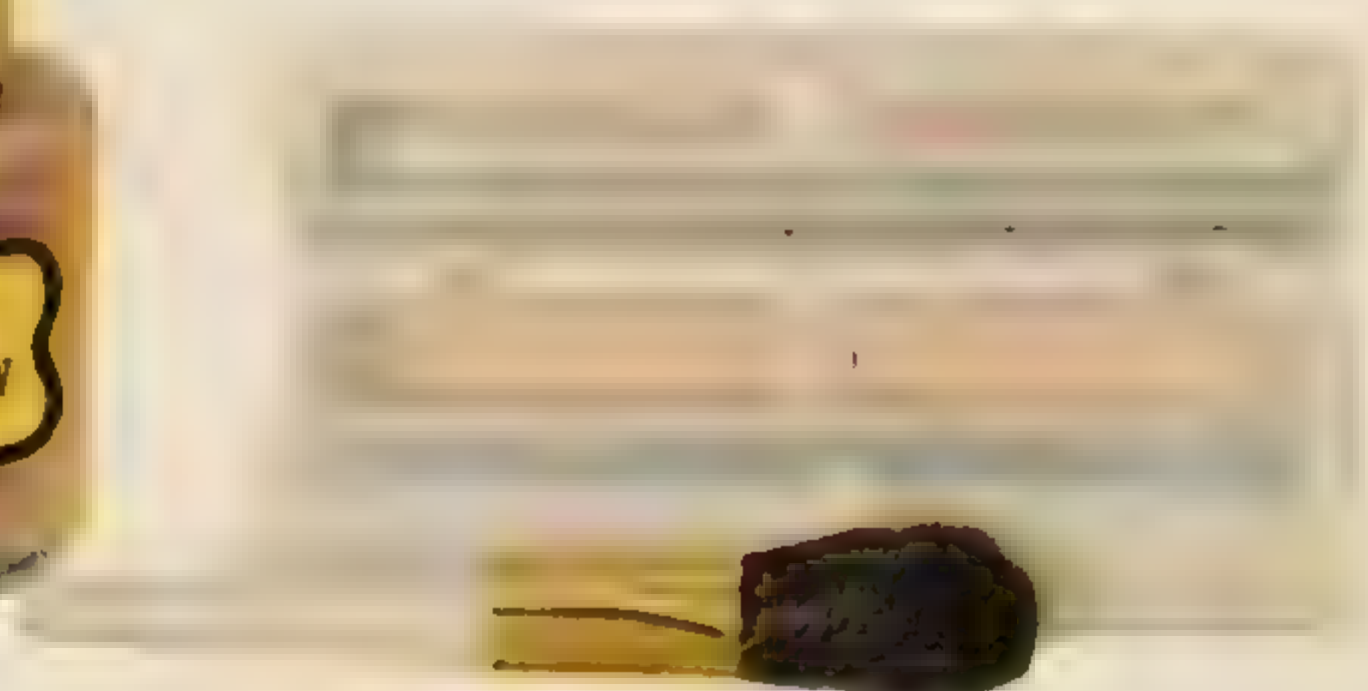
GLENOIT MILLS, INC., N.Y. 10018. SUBSIDIARY OF BOTANY INDUSTRIES, INC., MILLS: TARBORO, N. C. IN CANADA: DOBBIE-GLENOIT, LTD., GALT, ONTARIO. IN FINLAND: OY GLENOIT & LILLJA, A.B., KARIS. IN ENGLAND: GLENOIT (U. K.) LTD., WOODLESFORD, LEEDS. IN MEXICO: GLENOIT-MEXICO S.A., MEXICO CITY. IN ISRAEL: GLENOIT-ISRAEL, LTD., CAESAREA. PILE: 100% ACRYLIC. BACK: 100% POLYESTER. ©MONSANTO T.M.

Rexall drenches you in sunshine with
THE DEFROSTERS
...there's nothing cool about them!

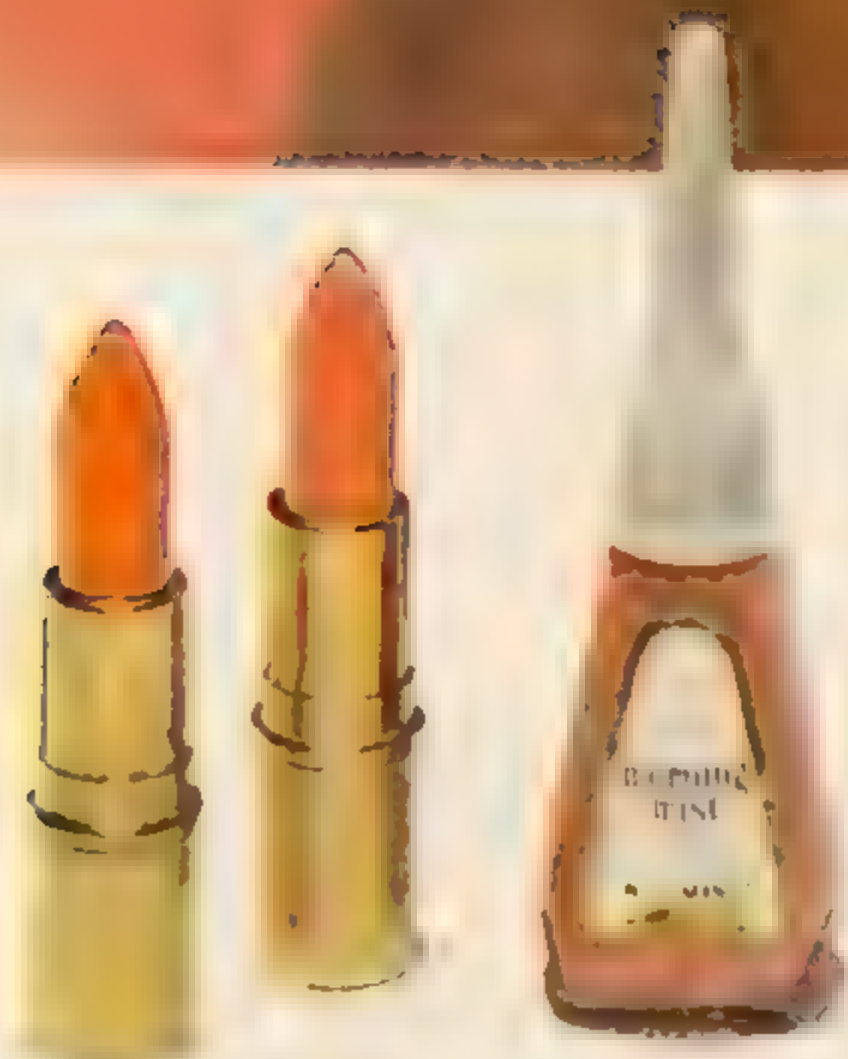
This is the year to blow your cool! The icy little looks of seasons past have passed. The one look is a sun look...drenched in color...warm enough to melt an iceberg, or a heart. Rexall knows it, and has it—just for you. Come to Rexall where the sun is staying this winter.



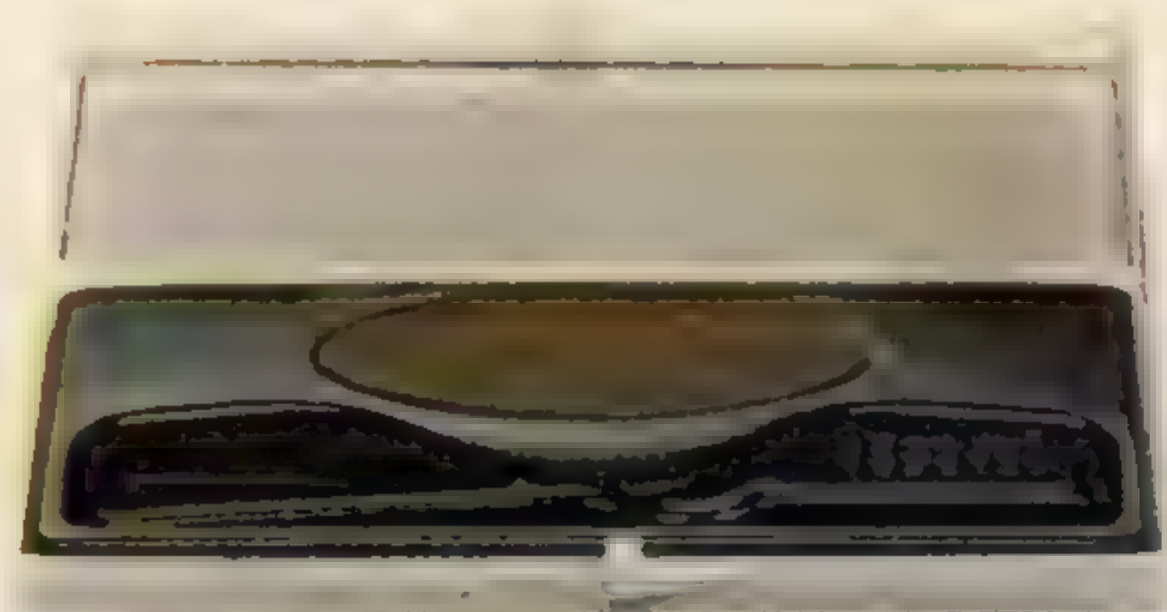
RADIANCE MOISTURE GLOW, next-best thing to bottled sunshine. Bask your whole face and throat in it, for a kiss of color plus a moisturizing treat. Wear alone or under foundation, in Pink, Rose or Tawny.



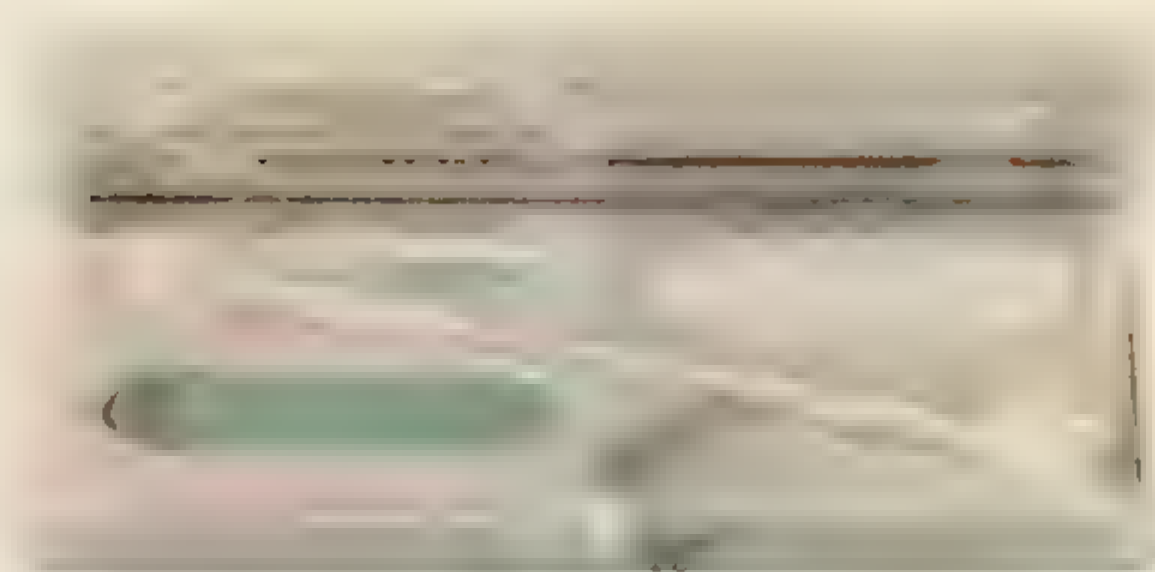
RADIANCE BRUSH-ON FINISHING POWDER with its own brush and two pats of powder, one matte and the other pearled for adding highlights. Both are Achromatic (no color) to soften but never mute your sunny glow.



WILD MANGO MORNING MIST LIPSTICK is pure, provocative color with a warm, wild beat. Top it off with Wild Mango Lip Gloss or wear the Gloss alone like a shaft of sunlight. Complement with Wild Mango Nail Enamel.



CAKE MASCARA, a new creamy formula applied with a giant brush, gives the depth of color, the thick fringe of lash you need for this brilliant look. Choose Black or Brown for new dimensions in eyelash beauty.



AQUA PRESSED POWDER EYE SHADOW strikes the only cool note you'll want. Clear, pale blue-green, it comes in a dual compact with Pearled Platinum to contour and highlight, plus special double-tip applicator.

See the Cosmetician in the store with this sign





Whatever
the demand...on your time
or your legs...

Roman Stripe
Nude Sheer

sheer support stockings won't let you down.
Nude heel, and heel-and-toe.

New from Almay! Brush on eye make-up

so pure, it's hypo-allergenic
for the delicate beauty of your eyes!



So pure, because the
irritants are screened out.
Here's the fabulous look of
fashion that delicate skin
never dared till now!



Eye make-up for delicate, sensitive or allergic skin

ALMAY®

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The shirtdress à la Russe

She's mad for
HOWARD WOLF

*A Howard Wolf design to
drive you plaid this fall.*

*The coat: Glen plaid
acrylic, brown or black
combinations. The dress:
solid-colored, sleeveless
skimmer in bonded Orlon®
acrylic twill. Red, brown,
or black. Both sizes
3/4 - 15/16.
Together, \$75.*



NEIMAN-MARCUS

Dallas • Houston • Ft. Worth

HOWARD B. WOLF, INC. / 498 SEVENTH AVE., N. Y. OR DALLAS



TAD WAKAMATSU

Russian dash, tabs everywhere—
the shirtdress in navy-blue camel hair
with a little tabbed throat-band,
tabbed shoulders, tabbed sleeves. By
Georgette Trilere for Trimar, of Sabian
baby camel hair. About \$110. At
Lord & Taylor; Bramson; J. W. Robinson.
Earrings, bracelets by Sant' Angelo.
Finesse by Stevens stockings. Nina shoes.



Visit, phone or
write any of
the following
fine stores to
buy Saunda
Facial Scrub
—for "The
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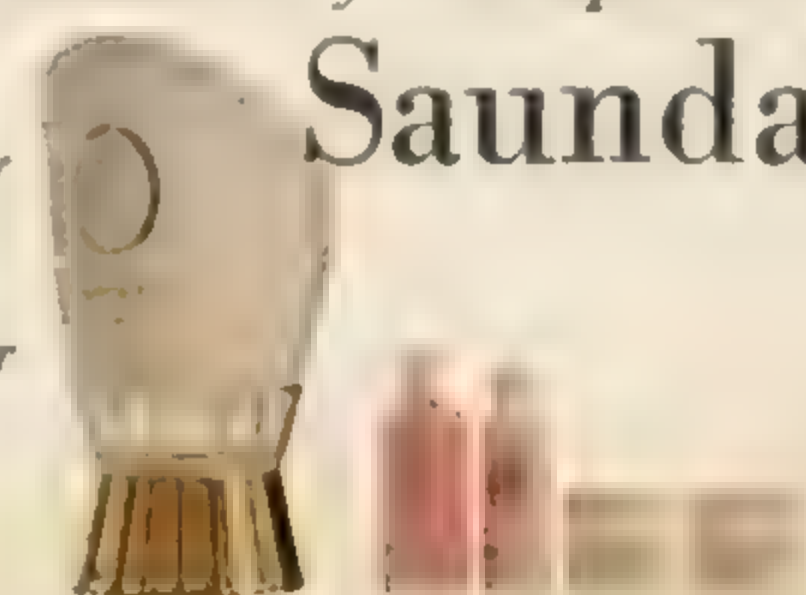
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VOGUE'S

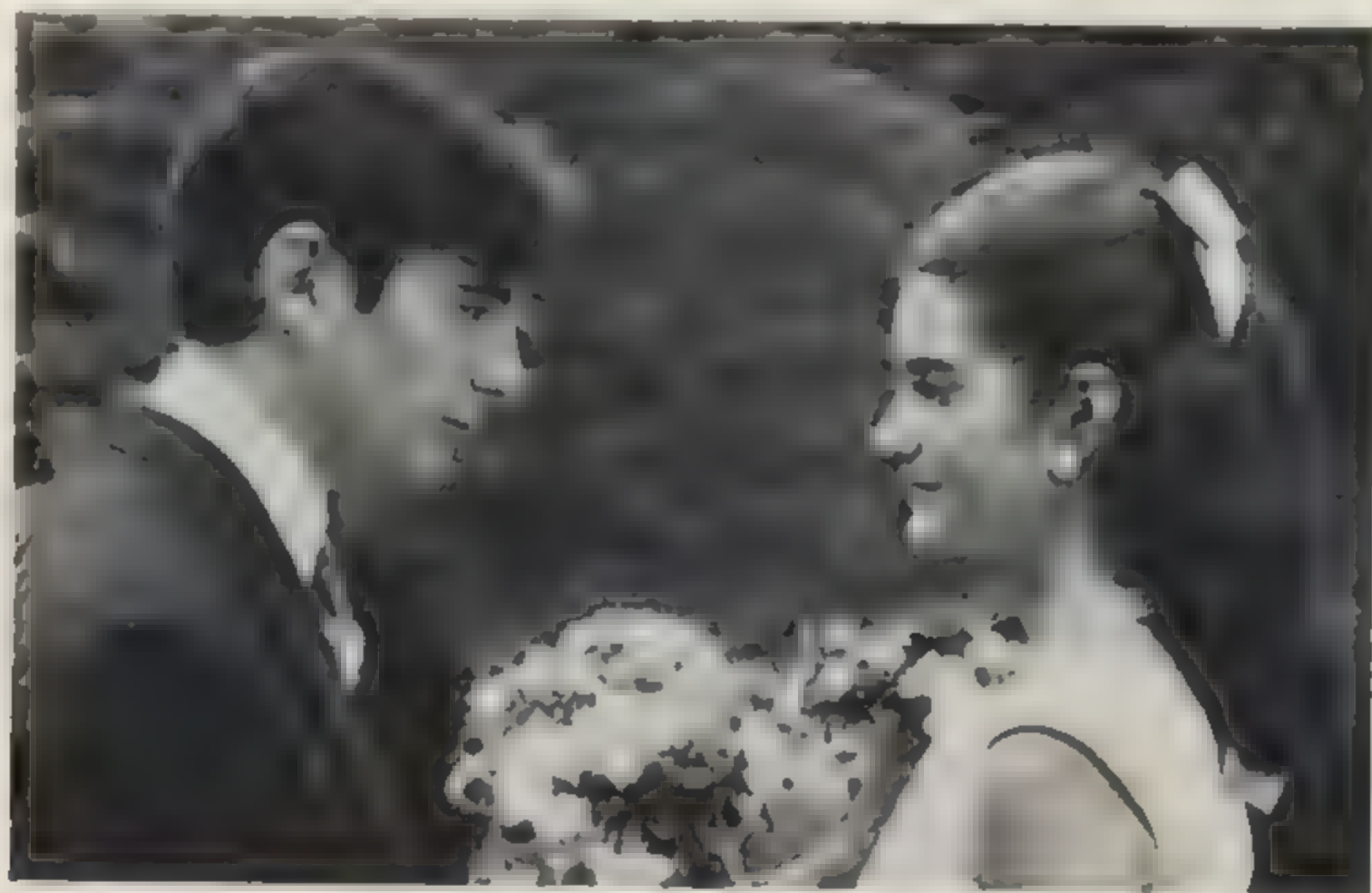
The easy, country wedding of Miss Helen Cutting and Mr. Robert Alec Pilkington



Summer wedding. Pale-blue and white flowers. Pots of pink geraniums. An old Welsh church, with box stall pews. A delightful young American bride and a handsome English groom. That was the wedding of Miss Helen Suydam Cutting, daughter of Mrs. Van Pelt Mortimer and the late R. Fulton Cutting, to Mr. Robert Alec Pilkington, son of Mr. and Mrs. T. Alec Pilkington of Berkshire, England. (Even the family pony had flowers tied to mane and tail.) Through an archway of blue carnations, the guests entered the church of Saint David's at Radnor, Pennsylvania. Its cornerstone laid in 1715, the little stone church remained resolutely Welsh, even in the 1740's when its parishioners sang their hearty hymns to a bass viol. After the ceremony, the bride's grandparents, Mr. and Mrs. Andrew Van Pelt, gave a reception under the great trees of



NOTEBOOK



5

their house, Woodstock. Beneath a bright-green tent the wedding party and guests danced, watched the bride cut the wedding cake which had on top, instead of flowers, small bride-and-groom figures. No swing, just sentiment.

1. The bride and groom: Mr. and Mrs. Pilkington. 2. Mr. and Mrs. D. Dixon Boardman. 3. Mrs. Van Pelt Mortimer, the mother of the bride, with Mr. Beverly A. Bogert. 4. Miss Isabel Potter and Mr. John H. McFadden. 5. Mr. Charles Crosthwaite, an usher, with Miss Susan Engelhard, the maid of honour, who caught the bride's bouquet. 6. The ushers with the groom. 7. The bridesmaids jumping for the bride's bouquet of lilies of the valley. 8. Guy Van Pelt, pony, and the bride and groom.



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A wit-hit musical evening in a festival week in Kansas City



They called it a "Nineteenth Century Affair," but the kicker was that it came out young, new, pacy. In Kansas City, Missouri, the imaginative, three-year-old Performing Arts Foundation put on a week-long festival of music emphasizing far more the wit than the schmaltz of the last century. At festival peak came a sleek performance of Offenbach's satiric operetta, *Orpheus in the Underworld*, brilliantly produced by Lawrence Kelly and directed by Ellis Rabb.

The next evening brought a Soirée Musicale to the William Rockhill Nelson Gallery of Art. In this imposing and important museum, guests moved from port and coffee in the great entrance hall to a salon-sized auditorium, salon-disguised with nineteenth-century museum pieces, to hear, for instance, Rossini's deft, fun-



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SLIGHTLY HIGHER IN CERTAIN AREAS

NOTEBOOK



ny "Duetto buffo di due gatti," a soprano-tenor banter between cats. Considering the festival's success the wits prize might go to the people who had the wits to fly in from Paris, London, New York, Dallas, and Los Angeles to lap up the festival's pleasures.

1. Guests in Kirkwood Hall. 2. Mr. Ellis Rabb, director of *Orpheus*, Mr. David A. Stickelber. 3. Dr. and Mrs. James J. Lally; Mr. and Mrs. R. Crosby Kemper, junior. 4. Mr. and Mrs. Don Hanna. 5. The producer, Mr. Lawrence Kelly, with Mr. and Mrs. C. Dickinson Barton. 6. Mrs. Thomas J. McGreevy, Mr. Nicola Rescigno, and Mrs. Joan Moynagh. 7. Mr. Jeffrey Green; Mr. and Mrs. I. O. Hockaday, junior; Mrs. Jeffrey Green. 8. Blanche Thebom, who sang, with her husband, Dr. Albert d'Errico. 9. The Honourable Illus W. Davis, Mayor of Kansas City, with singer Jeanette Scovotti and Mr. Kenneth Riegel.



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A room room evening with the Jean-Claude Abreus, in Paris



The Jean-Claude Abreus gave, in Paris recently, a Good Party that was as informal as a Texas barbecue. The girls came in everything from mini-skirts to maxi-pyjamas while the men tried flowered shirts. The place: Ruby, the newest hopping addition to the New Jimmy's-Castel nightclub circuit, where hours of vroom vroom came from a Glasgow group, the Grews, who sang with a deep and unintelligible brogue. The evening was half gone when Maxim's sent over a *pique-nique* of iced Billi Bi soup, Chinese salad, and strawberries. And the beat went on—until morning.



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NOTEBOOK



1. Atmosphere shot of Ruby nightclub. 2. Comte Guy d'Arcangues and Mme. Jean-Claude Abreu. 3. Comtesse Angelika Lazansky. 4. Baronne Guy de Rothschild and M. Jean-Claude Abreu. 5. Baronne Thierry van Zuylen and M. Mario d'Urso. 6. M. Taki Theodoracopulos and Baron Thierry van Zuylen. 7. M. Jean-Jacques Cornet-Epinat and Mlle. Annouchka von Mecks. 8. Mme. Taki Theodoracopulos. 9. Mme. Xavier Givaudan and M. Gilles Dufour. 10. Mlle. Evelyne Grasset.



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VOGUE'S

A flurry at Annabel's in London for the Florentine Artisan Fund



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In another benefit to aid Florence, for one memorable night Annabel's lovely British lustre was outshone by Italian fascinations. A hundred Londoners buzzed into Annabel's burnished basement in Berkeley Square, but rather than the famous caviar, they were served a mousse *prosciutto di San Daniele*, prepared by the chefs of Florence, flown in especially from Doney's on the via Tornabuoni. After dinner, two hundred more guests arrived to find Annabel's flying the lilies of Florence.

Because of this party, fifteen thousand dollars flowed into the Florentine Artisan Fund to help the small craftsmen of Florence whose shops were flooded by the disastrous waters of the Arno.

Under white tenting, the Roman designer Valentino showed his spring collection of floaty djellabas, butterfly culottes, and melting prints hung with chains.



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NOTEBOOK



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The Englishmen loved it. So did the Florentines. Annabel's had never been more gala.

1. Guests watching the fashion show of Valentino's spring collection. 2. A mannequin wearing a Roman evening dress, her hair done by Leonard of London. 3. Lady Annabel Birley, for whom the private club, Annabel's, is named, with Mr. Henry Ford, II. 4. The Hon. Vere Harmsworth and Lady Anne Tennant. 5. The Hon. Robin Warrender and Lady George Scott. 6. Mrs. Nicholas Mavroleon and Mr. Peter Blond. 7. Mrs. Bluey Mavroleon and Mrs. David Wynne-Morgan. 8. Mme. Martine Dewavrin and Mr. Bluey Mavroleon. 9. Mr. Peter Wilson and Lady Jane Rayne.



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*Wedding in a sixteenth-century
former monastery, in Lisbon*



Nobility from all over Europe went to Lisbon for the wedding of Mlle. France de Rose, daughter of Comte François de Rose, French Ambassador to Portugal, and Comtesse de Rose, to Don Francisco Davila-Armero at the sixteenth-century monastery of Jerónimos, where Vasco da Gama prayed before his epochal voyages. White gladioli, carnations, and magnolias filled the church. The bride wore a beautifully simple organdie embroidered in silk from Dior. After the wedding, eight hundred lunched at the French Embassy, a centuries-old



2



3

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NOTEBOOK



Portuguese palace, where the party took place with all the precision and perfection as if it were only for twenty-four. There the guests sat under a superb carved ceiling with special tables for royalty or under the broad shade of huge old palms and a voluminous ruched pink canopy. A small private plane took the couple off for a wedding trip in Majorca.

1. The bride with her young attendants. 2. The ceremony in the church of the monastery in Jerónimos, Lisbon. 3. The bride and groom after the ceremony. 4. Mlle. Laurence de Rose (sister of the bride), Comtesse de Rose, and the bride. 5. Sr. Espirito Santo, Baronne Elie de Rothschild, T. R. H. Comte and Comtesse de Paris, and Sr. Mandel Espirito Santo. 6. Sra. van Zeller, Sr. Felipe Guedes and Sr. Mario Vinhas. 7. Marques de Villalobar, H. R. H. Don Juan de Borbón. Conde de Barcelona, and H.M. Umberto di Savoia, former King of Italy. 8. The bride and groom leaving by private plane.

(Continued next page)

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VOGUE'S NOTEBOOK

Corrida at the De Rose wedding



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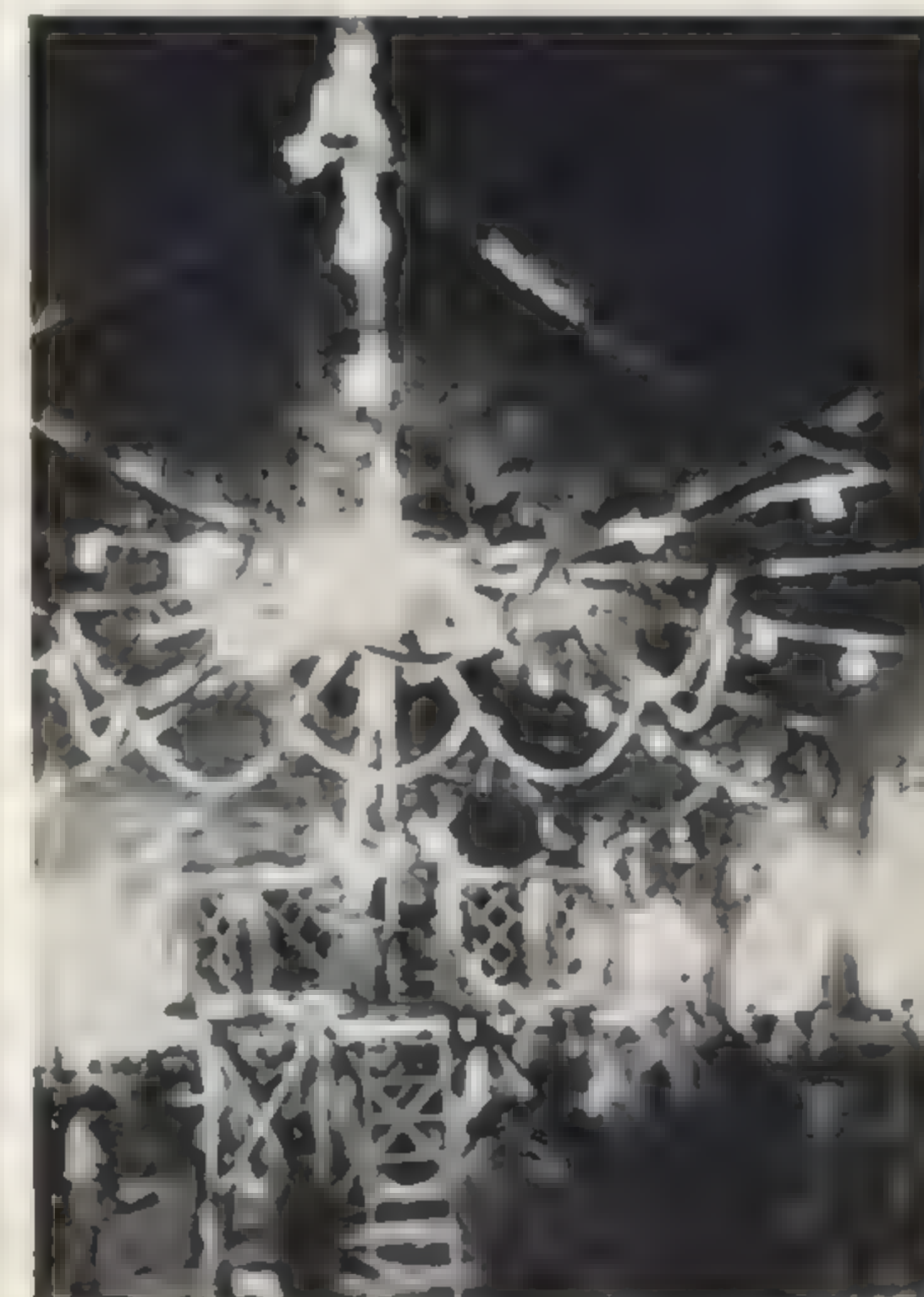
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Sr. Mario Vinhas and Sr. Manoel Vinhas entertained the De Rose-Davila-Armero wedding party with a luncheon in the straw-canopied patio of their villa. Buses, like stagecoaches, took everyone to the Vinhas's own bullring where a few guests even played at matador.

1. H. R. H. Princesse Thérèse d'Orléans et Bragance, Comtesse de Rose. 2. Bullfighting on horseback. 3. H. R. H. the Comte de Paris, Dr. Mario Conde, H. R. H. Princesse d'Orléans et Bragance. 4. H. R. H. the Comte de Paris, center, talking to Sr. Manoel Vinhas and a guest. Workers, seamstresses, fishermen danced with wedding guests the night Sr. Duarte Pinto Coehlo staged an enormous theatrical production in the oldest quarter of Lisbon. Taking over nightclubs and bars, stringing lights, ribbon, and banners through the streets, Sr. Coehlo gave a fantastic party. 5. Plaza Santa Cruz, with band. 6. Sr.



5

Pinto Coehlo inspecting fish for the dinner. 7. Condesa de Romanones, Comtesse de Rose. Baronne Elie de Rothschild. Conde de Romanones. H. M. Umberto di Savoia. 8. Public street buffet.

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By ANTHONY WEST

The Unknown Soldier and His Wife,

"a pacifist romp"

Since the curse of amateurism is what has been weighing so heavily on the Vivian Beaumont Theatre for the past two years, it was bold indeed of Alexander H. Cohen to choose to lead off its summer festival program with a production of a play by the reigning prince of the amateurs, Peter Ustinov. Since this enormously gifted mimic's one defect is a complete inability to take anything or anybody seriously, it was only to be expected that his effort to write a play about the horrors of war should turn out to be a pacifist romp. It is based on the idea that the unknown soldier in every war is a reincarnation of the same poor chap. It follows him down the centuries and shows him meeting up with the same poor girl, the same ill-fated platoon, the same sergeant, general, cynical priest, rebel for revolt's sake, and enemy leader, in war after war.

Since the crowd has been reincarnated as a group to take part in every major conflict since the heyday of Knossos, its members are getting to be pretty chummy with each other by the time of the Crusades, and from then on the déjà vu joke about their all being veterans of former wars is run into the ground. This, no doubt, accounts for the otherwise inexplicable appearance on the program of a poem dealing with this very theme by Dante Gabriel Rossetti called "Sudden Light." It was written when the poet was experiencing the first pangs of boredom in the early stages of his liaison with that sexy numbskull, Elizabeth Siddal.

The freshness had gone out of the affair astonishingly quickly, and Rossetti felt that he had known the poor girl for an eternity almost as soon as it had begun. Could he, he wondered, have known her before, in some previous incarnation? The thought became the poem, the first stanza of which begins, "I have been here before . . ." and the second ends, ". . . I knew it all of yore." When one studies the program before seeing Peter Ustinov's play, one wonders what on earth this Pre-Raphaelite moan, which has not the remotest reference to military matters, is doing at the head of a page entitled "Some Thoughts On War." But later one gets the point: We have indeed been here before.

The play comes straight from the pacifist theatre of the thirties, trailing its message—that we could all be happy if we would only be sensible—like a dead weight. The characters—the blue-blooded general, the cynical priest, the comic German royalties with funny names—also date from the same era. They were, in fact, all part of Peter Ustinov's act when he first burst upon the scene in London as a teen-ager of dazzling promise about twenty-five years ago. The only fresh face in the familiar group is that of a character called The Inventor, but he, alas, is no invention, being a reincarnation of that splendid figure Dr. Strangelove. All that can be said in favour of the play, as such, is that it should please anyone in the mood for a skillfull réchauffé of the favourite jokes of Broadway's favourite English uncle. The acting and the direction are on another level. The confident and skillfull company assembled by Mr. Cohen shows that there is nothing wrong with this ill-starred theatre that can not be handled with ease by really professional actors, and John Dexter makes child's play of the staging problems that have baffled his predecessors here. Howard Da Silva, Brian Bedford, Christopher Walken, Marco St. John, M'el Dowd, and that extremely effective comedian Bob Dishy, all deserve special credit for making what is really substandard Ustinov sound as if it were very good Shaw for a large part of the evening.

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VOGUE'S
NOTEBOOK:

MOVIES

By JUDITH CRIST

The Thief of Paris, "needles smuggling"

With *The Thief of Paris* Louis Malle once again proves himself not only one of the more thoughtful of the New Wave film makers but also one of the more versatile. This picaresque period melodrama goes beyond the limits of eye-filling entertainment to contemporary significance in its stinging social commentary and its portrait of an antisocial antihero who fits neither a fictional nor a Freudian mould.

Thieves, it is noted, "are the moonlight of honest men," and robbery is not a game but "a trade like any other." Thus, from Georges Darien's turn-of-the-century novel *Le Voleur*, Malle and Jean-Claude Carrière have fashioned a nocturnal tale of a Victorian tradesman, a Raffles in suavity, a Bond in his efficiency on the job and in the bed. But Jean-Paul Belmondo's Georges Randal is something more—and thereby hangs the distinction of this immaculately made movie.

Robbery is a dirty business—but a business, Belmondo concedes at the outset as we watch him, bowler-hatted, mustachioed, stiff-collared, portmanteau in hand, burglarize a château room by room with cool detachment, appraiser's eye and complete disregard of impediment. How did he get his start? Well-born, orphaned, cheated of his inheritance by his guardian-uncle and frustrated in his love for his beautiful cousin—we are allowed to suspect up to a point that this autobiographical flashback narrative will cling to the romantic pattern.

But has Malle something more in mind? Is the world upside down? The underworld Georges joins—through an abbot who is indeed aware of spiritual values and therefore masterminds a vast criminal operation—is filled with men of principle and women of basic virtue, dedicated to hitting the haute bourgeoisie where it hurts—in cashbox, vault, and jewel box. Is it the over-world of greedy businessmen and conniving politicians, of smuggling and venality and social injustice, that is indeed the criminal segment of our society?

You can raise the questions if you wish or settle for the surface, charmingly aglow in fin-de-siècle fashions, with suspense to be drawn from a series of breath-holding burglaries in an age when physical agility and expert cunning, rather than electronic devices and death-dealing gimmicks, were the robber's stock in trade. Or you can revel in the relevancies of a sharp survey of a society whose politicians and moneymen are decrying the nonconformists and denouncing socialists and calling for a return to old-fashioned national virtues, and whose morality does not rise above materialism.

Malle, as always, gathers the strands of his story slowly and weaves a complex black comedy out of reversed values. On the romantic level he lets true love triumph and as it does he needles our smuggling with the suggestion that happy endings needn't involve an ever-after happiness; he lets justice—purely personal justice—triumph and then suggests that the man who is against society need not necessarily be for anything.

The last suggestion is in Belmondo's captivating portrait of the darkly brooding burglar, an impressive mixture of cynicism and charm. There are other excellent performances—Geneviève Bujold (the lovely ingénue of *La Guerre Est Finie* and *King of Hearts*) lights up the screen as Charlotte, and Julien Guiomar and Charles Denner are outstanding, the former as the abbot and the latter as a master criminal. These are enhancements of the smoothly sophisticated blend of social comment and romanticism that Malle masters once again in *The Thief*.

By FREDERIC TUTEN

Death Kit, "demonic soap opera"

Susan Sontag's *Death Kit* (Farrar, Straus and Giroux) is a strange and wonderful book, a ritual exorcising of modern terrors, a dream book of love and death. Dreams, and how to suit his life to them, are the concern of the European narrator of Miss Sontag's first novel, *The Benefactor*. In *Death Kit*, her second novel, we are in the centre of a dying American's dream, his dream-fantasy of a new life during the moments before his death.

Diddy Harron, thirty-three, in advertising, divorced, unhappy. Except to feed his dog and pay alimony, Diddy feels he has no reason to live. One day he attempts suicide. In the interval between unconsciousness and death, Diddy tries to rescue his life (or death) from bankruptcy by winning, if only in his dream, a will, a self. His dream is his death kit, his equipment for dying.

While actually dying from an overdose of sleeping pills, Diddy dreams that he is found and saved—the stomach pump, a quick recovery, back to work, a business trip. The train carrying him to a company meeting halts suddenly in a tunnel. Diddy investigates and discovers a worker, Angelo Incardona, demolishing a barricade across the tracks. Incardona sneers at Diddy's questions and bullies and threatens him. Thinking that Incardona intends to kill him, Diddy brains him with a crowbar. On the train again, Diddy confesses his crime to a blind girl, Hester, and in a riot of guilt, fear, and lust makes love to her.

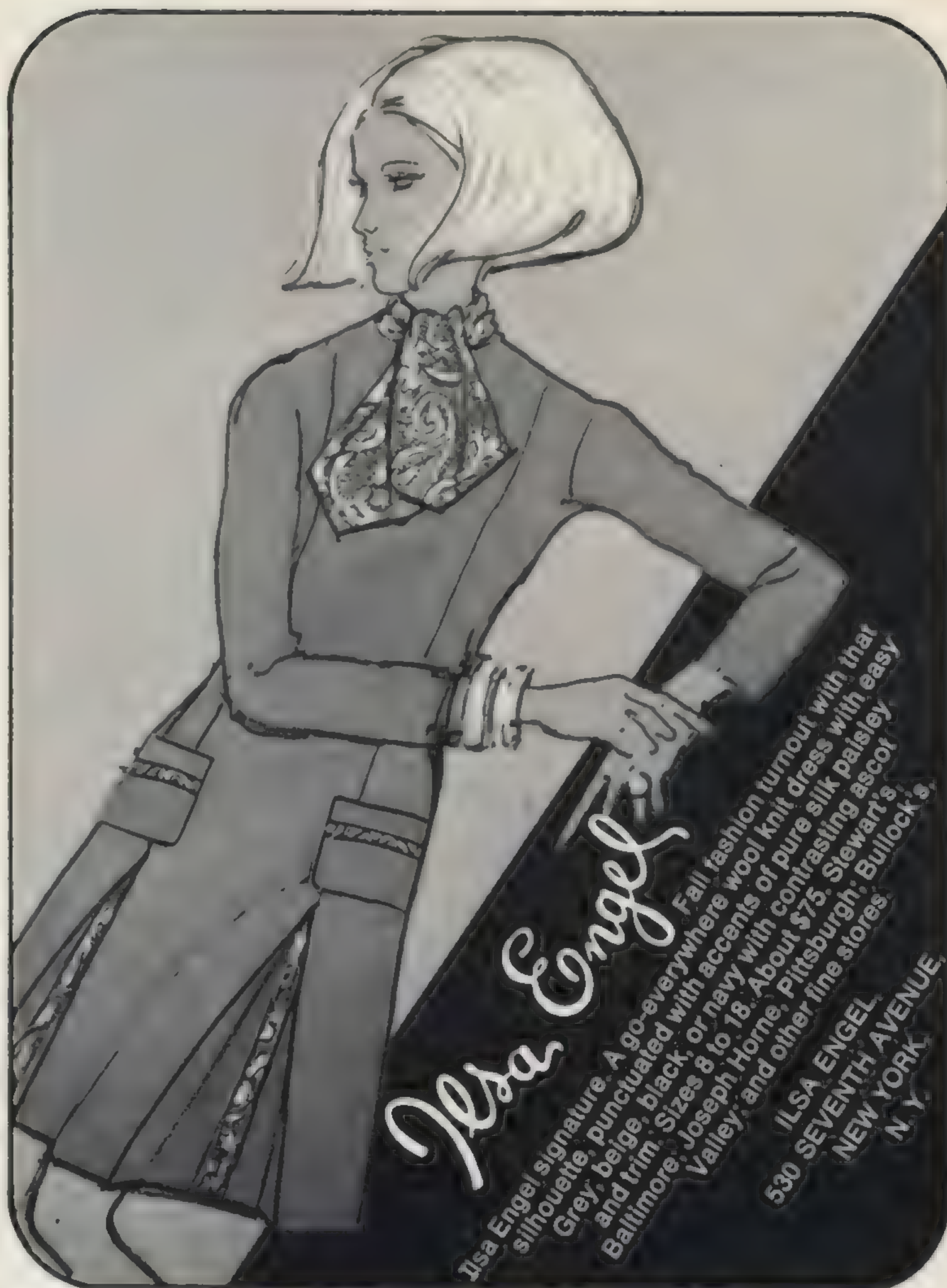
Diddy and Hester now live together, in his fantasy. They are happy for a while in the freshness of each other. It is not long, though, before Incardona's memory begins haunting Diddy. Hester begins to loathe Diddy's self-pity and brooding; the *vita nuova* they had envisioned has become another way of dying. Diddy is seized by the idea that their only hope is to return to the murder scene together.

In Diddy's continuing dream he and Hester find Incardona in the tunnel, alive. He not only menaces Diddy but threatens to rape Hester. This time Diddy fights him with rage and a desire to kill—"Diddy as St. George"—and he almost joyfully bludgeons Incardona. Afterwards, as in the dream of his first murder, Diddy makes love to Hester, but this time not out of fear and need for consolation: He has begun to love. He feels absolved of guilt and experiences a new sense of self.

Diddy leaves Hester to explore a passage in the tunnel wall that leads him down into room after room heaped with coffins and desiccated corpses. In his fantasy, Diddy realizes that he is exploring the frontier of his own death and that he has won an honourable release from life. The dream ends, and Diddy really dies.

Death Kit is a demonic soap opera. In this deceptively simple morality play of a psyche in dread, characters are reduced to their starkest in order to bring to powerful focus the dream and the dream landscape. Susan Sontag conjures up scenes of sordid everyday life that are as brutal and macabre as anything in Raymond Chandler or Nathanael West—naturalistic set-pieces that spill over into the surreal—and, like Kafka and Borges, she can give metaphysical creeps with descriptions of plunging tunnels and the infinite vaults of a charnel-house labyrinth.

Death Kit has a grey, abrasive texture, a surface deliberately irritating and unyielding to depth interpretation; it is like some Op painting in which the longer a viewer tries to break through the primary level of the affront to his eyes the more he realizes that it is precisely the hurting surface of the painting that the painting is all about. An aggressive book, *Death Kit* races the reader inexorably; it has a grim, extraordinary power.



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Så blød som et kys

רכה כנשיקה

Weich wie ein Kuss

Tòso τρυφερό όσο τὸ φιλή

Suave como un beso

Dolce come un bacio

口接のようにやわらかく



SOFT AS A KISS... INVER HOUSE

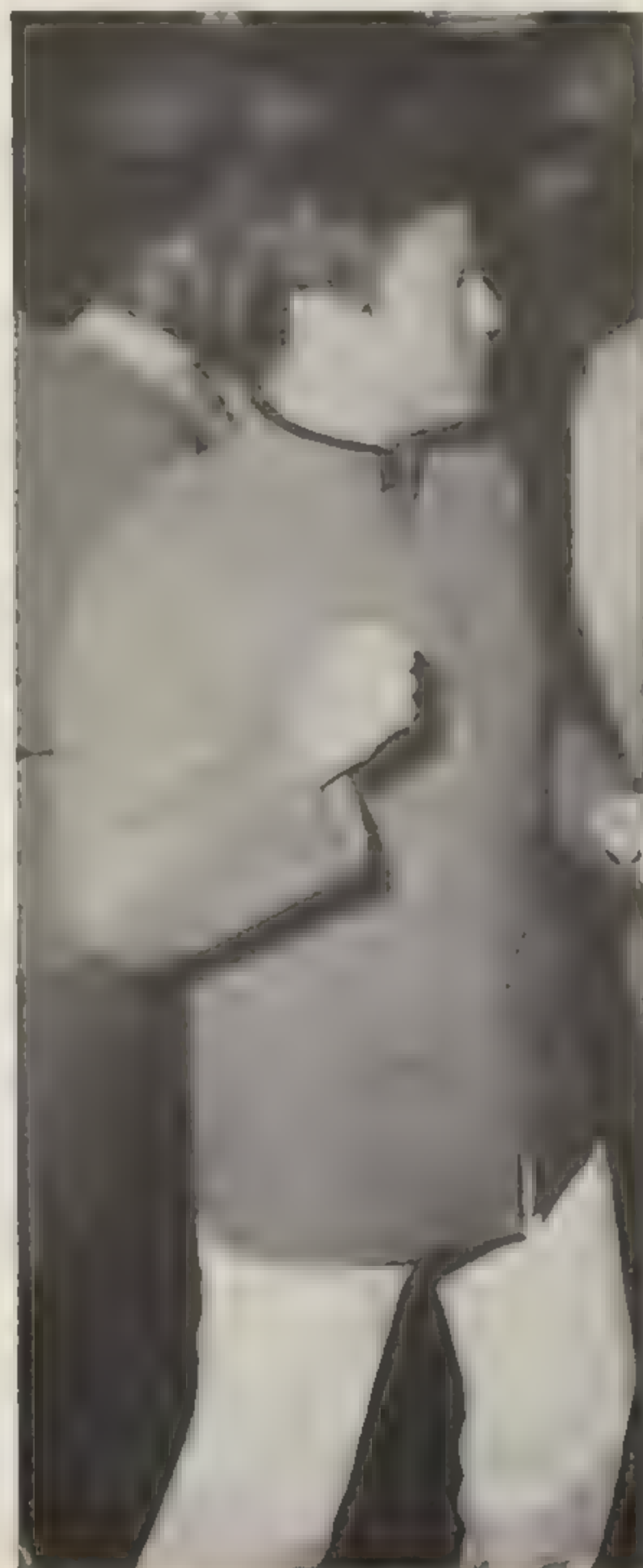
MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

In Paris, the Great Leap Forward is into the "Mao" suit. Just now the mandarin-collared jacket is just what every smart

Parisian wants to put his or her neck into. As with most revolutions, the exact inception is a bit difficult to track down. But the "Mao" was not yet called that, when Paris tailor Gilbert Feruch showed it in 1965 at \$300 upward to measure. Journalist François Catroux, and according to Feruch, "many young painters and theatre personalities" bought the suit. Even more people bought the idea. Soon, Prisunic, the big Paris dime store, was selling a version

of the "Mao" at \$70. Several custom tailors followed suit with their own adaptations. Soon, schoolboys were after the Chairman's look . . . buying "Mao's" at Charles Glenn's "Mayfair" boutique in the rue de la Pompe. The suits are \$170 in black or white gabardine, black alpaca or \$230 in white alpaca. That's when Brigitte Bardot joined the wearers of the austere tunic suit. She was then followed by such people as: Peter Lawford, Alain Delon, Jean-Noël Grinda, Baron Alexis de Redé . . . at least twenty other people a day were snapping them up. It wasn't long before Sammy Davis and Régine, the very moon of Paris nights, could dictate "Mao" costumes for all the guests at a party and turn up a good part of *le tout Paris*.



The rigidly constructed, austere costumes on this page are not worn by the Chinese but by a goodly part of *le tout Paris*, who are mad for the "Mao." Among them, above, designer Charles Glenn and photographer Arnaud de Rosnay. At a Sammy Davis party: top left, André Bamberg, François Catroux, Betty Saint; centre left, Guy Laroche, "President" Rosko, and Mireille Darc. Far left, Patrick Guerrand-Hermès, Sammy Davis; left, Hubert Guerrand-Hermès.





Lee Bouvier and Du Pont at the New York Collections



Lee Bouvier's view of New York is like the view Du Pont takes from its base in the Empire State Building: from every floor, a new horizon. Lived here as a child... lives here now on the now-and-then schedule of an international beauty... comes home later this season on television screens in the Truman Capote adaptation of "Voice of the Turtle." ("Voice..." follows "The Philadelphia Story," her first acting role and a *tour de Bouvier* that enlivened Chicago this past summer.) On these ten pages she stars in that new bit of theater, *The New York Story*. Written, edited and staged by Du Pont. Wardrobe: By twelve of the top New York designers listed here in order of appearance. Special effects: Blaze patterns, glitter, the pure cream of supertulle, peachy velvets, splendid tweeds. The fiber of all this effectiveness in fashion now is Du Pont's own stable of fine actors. Count them off on one hand: Dacron* polyester, Orlon* acrylic, Antron* nylon, Du Pont nylon, and Acele* acetate. They all unlock the problems of a life lived by suitcase. All the syllables, in fact, are a good set for an actress to memorize.

ACTING TWEEDS AND JERSIES: THEY NEVER PLAY THE HEAVY

Left, Oscar de La Renta dress with zipped and sashed jacket, lightweight black and white tweed of "Orlon" and wool. At Montaldo's, all stores; Stanley Korshak; Gidding-Jenny. *Above*, Chester Weinberg dress and pewter-buckled jacket, double knit jersey of "Dacron" and wool. About \$235. Lord & Taylor; Filene's; Rich's. All hats by Adolfo.



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Lee Bouvier and DuPont at the New York Collections

Rapport. The key word here and the state of happy no-accident that existed on the New York runways as the coats came shooting out. Speedy little shapes. Purposeful crashes of color. Tweeds, twills, meltons, chinchillas, curious new-breed cloths with complex ingredients and surfaces—shiny-slick, soft as powder, rough as toast. There was chemistry in the fabrics, and there's chemistry here. Lee Bouvier wearing the new coats is alert, fresh and fascinating. "Vital" was the round term she used in describing how she felt in these small snappers. Orlon[®] acrylic was the extra ounce of oxygen in all the coats—as light, as weightless, and as impossible to do without. The hats are fun too. As Lee points out, "They change the whole character of the face, even your nationality."

COATS WITH SOUND EFFECTS: LIGHTNING FLASHES, RATTLE OF CHAINS

Far left, Bill Blass for Maurice Rentner — lacquer red and brown coat and matching skirt with jersey overblouse; coat and skirt in a weightless jacquard layering of "Orlon" and wool. At Bonwit Teller; Hutzler's; Rich's. *Center*, Marquise, designed by Christian Mann. Sparky coat and skirt—black and white ciré jacquard lightning of "Orlon," acetate and nylon. About \$495. At Carson Pirie Scott; Sakowitz; I. Magnin, West Coast. *Near left*, Roxanne for Samuel Winston — chain printing: white chains on a brown coat, white dress to match the white coat-lining. Double-faced gabardine of "Orlon" and wool. At Bonwit Teller, Neusteters; Bullock's-Wilshire.



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KNITTING AND TULLE-ING:
HOW CRISP CAN A WHISPER BE

Right, Jacques Tiffeau white twill knitted dress of textured "Dacron." About \$185. Woodward & Lothrop; Mr. James; I. Magnin, West Coast. *Far right*, George Halley tulle ballgown of Du Pont nylon, in black over pink. Ballgown available at Bonwit Teller; Rich's; Neiman-Marcus.

Lee Bouvier and Du Pont at the New York Collections

"When she's herself she's wonderful." This is Bert Stern photographer on the subject of Lee Bouvier in the take-your-choice-but-be-yourself clothes available to astute New York collectors — and admirers of new Du Pontiana. The fabled fibers here: for the knit, Dacron* polyester; the supertulle, Du Pont nylon—both fibers famed for keeping their crisp. Here Herself in a little white rip of a knitted dress to wear with thigh-high boots...in a high-suspension ballgown built on supertulle and a bow. Through it all, and clean through the camera lens, Herself holds on to the Bouvier mystique. The hair is the same allurements, like a silky cat's coat. It's tawny; it floats; it folds. (The man behind the lucky comb is Mr. Arnold of Elizabeth Arden, Chicago.) Looking at herself in the clothes here Lee Bouvier returned an actress' compliment to the stern Stern: "It's the photographer that counts ... he's the director after all."



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BERT STERN



UNRUFFLED ACTRESS BOUVIER
RUFFLED RIGHT UP TO HER SMILE

Right, Rudi Gernreich jumpsuit — Mylar* and DuPont nylon, tapestry printing, mostly green. About \$198. At Bonwit Teller; Nan Duskin; Neiman-Marcus. *Far right*, Richard Tam magenta evening dress in barathea of Acele* acetate and "Orlon." Dress available at Nan Duskin; Neiman-Marcus; I. Magnin.

Lee Bouvier and Du Pont at the New York Collections

What makes a girl whose wardrobe runs to "lots of King's Road...and Paris twice a year" run to New York now? The best of both possible fashion worlds is here, plus a special New York dimension — Color. Chrome, magenta, lemony greens and leafy greens, orange to the x power, a brown eyed girl's best shades of brown, the blackest black and the whitest white—courtesy of Orlon* acrylic. Color makes talk. For example, actress Bouvier's dialogue on the tinsel at left: "What is it? What makes it glisten like this? It's air"...tossing the suit by its ruffles into the parent element and watching it float back to hand. No audible answer from the clown suit. Unless you count the tympany of ruffles. To the sound of the dress at right, a swaying grapevine of color clustered on one shoulder, we heard the silent Bert Stern swallow the ten-dollar word . . . *Fabulous*.



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BERT STERN



Lee Bouvier and Du Pont at the New York Collections

The better things of life...Lee Bouvier's got them. A new kind of face, a new acting career, a generous spirit that sees what a designer's aiming at, then rockets right along with him into the fashion sky. In the Mandarin tradition here, three New York Alive Ones (four, counting the girl) that except for the throaty collars couldn't be less alike. A velvet, black as no-house-lights. A wild-flowered satin. Finally, a small-bodied little tent of lights. All worn with obvious Bouvier pleasure, fibered as delicately and strongly as the girl, all coming over the footlights as simply magnificent. On evening clothes *and* stage clothes this is the Bouvier sentiment: "Materials have to move with you on stage...they have to fold and sweep...they have to *be* alluring by moving." The New York designers know. This year all the great collections played on a moving stage.

THE COOL TOUCH: VELVET, SATIN, NEW STRIPES, THE GIRL—THEY ALL HAVE IT

Stage left, Harvey Berin black velvet tent of Acele* acetate and rayon closed by rhinestones. Bonwit Teller; Neiman-Marcus; I. Magnin, West Coast. *Center*, Donald Brooks, printed coat of orange/black/white texturalized Antron® nylon and silk designed by Julian Tomchin, about \$350; its own white dress, about \$198. Lord & Taylor; Burdine's, Miami; Dayton's. *Right*, Geoffrey Beene dinner-at-home dress. Striped fabric of Orlon* acrylic, Mylar* and silk designed by Julian Tomchin; about \$295. Henri Bendel; Dayton's; Amelia Gray. For additional stores carrying all the clothes on these ten pages, see page 351.



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Germaine Monteil

SEPTEMBER 1, 1967

VOGUE'S EYE VIEW: THE NEW YORK COLLECTIONS

*L*et's talk first about the fashion that's on everybody's mind at the crack of autumn: What are the new coats like? They're just great—practical, good-looking—and the variety of looks is tremendous. Your coat can be narrow and straight-falling. It can be fitted and flared. It can be belted...half-belted...or held at the back with a chain martingale. It can be a wide-skirted demi-long coat—which will give you all the warmth you've ever wanted and persuade you to carry yourself like the empress of all the Russias—it has excitement, this coat, and splendour, but everything about it must be perfection. The small shaped top must be really well-tailored to the body; the waist held just so; the skirt must fall to the middle of the calf smartly, like an officer's coat of 1912. And what you wear under it has got to be short and to the point—short short dress or skirt—plus tights, high boots.

*t*he coat with every woman's name on it—yours included—is cut as close to circular as possible with bias sleeves, very very slim and graceful on the arms, and the top is tiny, absolutely smooth over the shoulders—a dream....

*f*leece coats are back. You know the kind—soft, dense, deep-as-Vicuña-fur fleece that's so light and luxurious to wrap oneself in and so universally becoming. Not that we won't continue to see plenty of smooth-faced twills and worsteds. But the surface of fashion has changed, and we can expect more and more softness—more fleece in vivid green, vivid purple...downy tweeds...a cashmere coat in pale buff-greige cashmere over a matching cashmere-knit sweater-dress, worn with boots of the same colour and a sable cap.


*f*or elegance and neatness, nothing can touch the look of a double-faced coat turned out with its own little dress, each a marvel of precise fine tailoring. American designers are going right on with them...we are fortunate in our friends....

*w*e're all going to hack around in cotton coats this winter—the same sort of good, gutsy, canvassy cotton that we've worn in a thousand rains. But sharpened up, brightened up, and warm inside. A bright brown belted cotton coat with a white fleece lining is terrific.

Ditto bright pale-blue cotton with a flat furry brown lining... matching blue knit tunic under it, ribbed coffee-brown tights, and laced brown crocodile Oxfords with low stacked leather heels....(Continued next page)

A loose little silvery chain martingale, *left*, holds a vented coat of navy-and-white windowpane plaid...silvery buttons in front, over a two-piece dress in reverse plaid. Bill Blass for Maurice Rentner; Royal Woolens wool. Madcaps hat. Beautiful Bryans brown tights. All: Bonwit Teller. Turnout, also at Rich's; Joseph Horne; L. S. Ayres; Neiman-Marcus. Sant' Angelo jewelry. Battani brown suède boots.

**Coat and dress
turnout—chain
martingale, contrast
of plaids**



the NEW COLLEC

What about your suit? Small jackets with chain belts. Jackets with capes to the hipbone. . . . All skirts are short and jumping. . . . The newest suit of all consists simply of jacket and shorts or jacket and culottes. Always with width at the hem, and the jacket is short—easy as a boy's. It's all very brisk, modern, and merry-looking—and remarkably feminine. . . .

Mink has joined the world of design—anything can be done with it and everything is. Today mink is in stripes, in checks, in Tattersalls. Sometimes it's dyed red, white, and blue . . . sometimes beige and brown . . . sometimes brown and black and white. Mink is going off in many directions—all of them luxe and amusing. . . .

The little day dresses are charming and belted—slightly waisted, as a rule. But the waist is not at the usual place—more likely to be at the wrapped midriff. Or it's a loose-falling dress and held with a tiny self-belt or chain. . . . The colourings of these dresses are lovely—bright yellow, Bristol blue, greige, brown—and they look wonderful under capes; under black sealskin belted coats; under coats of pale, milky, café-au-lait Astrakhan—again, belted—which is as smart as you can get for a day fur. . . .

In January 1, we said: capes. In July, we said: capes. You can believe it—capes are in for a good run this season. Best double faced, either matching what's worn underneath or contrasting—a short skirt or culottes, a short dress, perfect trousers. The capes falling loose and full or wrapped all around—always verging on the romantic. . . .

Anything that makes your neck look slender and long is divine. Such as the throatband on Russian shirts which fasten down the side—these will be on dresses, jackets, topcoats. The narrow turtleneck that comes just halfway up the throat—the kind you find on the very narrowest sweaters with the narrowest long sleeves. The larger Regency collar—this is the collar that rolls generously off the neck, is deeper at the sides and back, and with wider lapels. The jewelled dog-collar, deliciously *belle époque* . . . romantic. . . .

Demi-long coat—plaid inside, leather belt and hem

YORK TIONS

The entire outlook of fashion is romantic now—beyond Russian-heroine coats and boots, beyond the swashbuckling capes, and the wide-brimmed felts and ruffled lace collars and velvet “smoking”—beyond all these externals, the spirit that motivates fashion is romantic. It’s in the air, in the individual imagination. It’s in how you think about yourself, the way you want to be. Small things—the way you tuck up a curl, or tie ribbons, or widen your eyes when you wear a big-brimmed hat. What touches us now is a mood of discretion, coquetry . . . a wish to please. . . .

*The hats are romantic—Wider brims. Streamers on little bowlers. Roses on big wide black-velvet cloches. The soft hat with a large, floppy brim—this is *your* hat and you put it on *your* way—yank it down here, fiddle with it there; the whole thing’s absolutely personal and easy as duck soup. . . .*

The hardware business is booming—the glint of metal is all over the collections. Brass clips—good and shiny down one side of a coat, a dress, a jacket. The big industrial zipper zips on—with a big metal ring at the end. Chain martingales . . . chain belts . . . chained blouses, hats, everything. Brass bits and buckles for shoes. Brass buttons to liven things up.

Shoes and boots are with us completely now. They’re what we get around on . . . what fashion takes off from . . . what gives every look in this book—and in your life—its proper proportion. . . . Day shoes are still low—not flat—to the ground; always a little heel, sometimes a contrasty little heel. Practically the same slipper for evening—in any colour, any fabric—maybe a little diamanté heel, same size as for day. . . . Matching stockings and slippers show beaded and pailletted dresses to perfection. . . . For day, legs are going darker . . . fewer white stockings, perhaps . . . and more mixes of muted tones . . . more sparkly stockings with suède boots. . . .

Brown will make it this year. The textured coffee-brown stocking will be the stocking you wear with anything, everywhere—great with dark-brown suède boots and a black wool coat. Brown for day, in tailored clothes. Brown chiffon for evening. Brown lace. Brown velvet dresses with lingerie collars—and a delicious violet bow in your hair. . . .

***Navy plaid coat,
all bias width***



Blue wool coat, *opposite*, lined in red-and-black plaid silk. Edging the elongated skirt. bands of black kidskin—at waist, at hem. By Oscar de la Renta, Anglo fabric loomed in America. At Saks Fifth Avenue: Hutzler's; Gidding-Jenny; Sakowitz. Adolfo hat, at Saks Fifth Avenue. Grey pearly ring: Marvella; red and blue enamel rings: Ciner; square ring: Sant' Angelo. Boots: David Evins for Oscar de la Renta. *Right*: Plaid coat in navy, pale blue, tangerine, in an all-bias tent shape with brass buttons, bias sleeves. By Seymour Fox, of Brendan wool, loomed in America. Earrings by K. J. L. Both at Bonwit Teller. Coat, also at Julius Garfinckel; Rich's; Montaldo's. Adolfo hat. Kickerino boots, to order at Best & Co.

*W*hite is still the great cleanser and it prevails—day and evening. For day, we're definitely coming into all the paler nuances of brown—honey, beige, greige, every tone of buff, and ivory. Lots of tartan . . . fantasy plaids with brilliant buttons. Never forget: we live now in an age of colour and design—prints are in full bloom; the strong, voyant colours more vital than ever, and we'll see them in increasingly beautiful combinations. Particularly at night. But for day as well—as in the boldly printed wool coats; as in a red jersey jacket and dress where the pattern of little black boleros is actually set in to the red wool. . . .

*b*lack is a big thing. Black that is matte. Black that is shiny. Black worn with black. Black worn with white. Black with brown stockings and brown suède boots. Black lace. Black velvet to the floor with a low, round neckline, and above it—a little black velvet throatband. . . . The allure and prettiness that black gives to the skin and eyes is like nothing on earth; the woman wrapped in black sealskin looks always on the brink of adventure—remote and mysterious. . . . You've heard all this before. Prepare to hear it again and again—black is sensational. . . .

*E*very evening is different, everybody's needs are different—and the American Collections answer them all. . . . The colours are high-key. The silhouettes vary. There is the completely covered dress in printed brocade—covered on the throat, on the arms, small-bodiced, then full to the ground. There is the loose, flowing caftan in the most sonorous, perfect print with embroidery only on cuffs and pockets. There are the little schoolgirl shapes in gold lamé and metallic brocades. And, of course, there are beaded dresses to knock your eye out; they have vivacity, they stir things up, they endure—dresses with yokes of beads; harnesses of beads; tiny bodices of beads coming just over the bosom, holding up floats of chiffon or crêpe; short beaded shirtdresses; long covered dresses solidly packed with beads. . . . Small, blazingly pailletted dresses are heavenly—if you were going to a ball, a long, slim, belted dress in bands of beaded paillettes would be just your dish. . . . The unevenly-hemmed crêpe toga-dress, short on one side, jagged and pointy on the other, is *the* perfect dinner dress—real wit and seductiveness to it. . . .

*f*ashion today is good for your health—think about it: Think how warm you're going to be this winter, hermetically sealed in your boots and leotards, and some marvellous, big, bulky fur belted snugly around you with a piece of chain. Think how much freer and faster everybody's walk has become since the advent of pants, culottes, and short wide skirts. Think of those easy little knits—how nifty they look, and with only your own body muscles for support. . . . No other way is possible—in a wide-skirted demi-long coat, you pull yourself up like a ballerina assoluta, or the whole effect falls flat as a lead balloon. In clothes of strong colour and strong design, you present a clear skin and a fresh eye, or miss the boat entirely. . . . The fact is, the great looks of today force us into fitness and well-being. Into health. And health combined with fashion—that, friends, is real luxury.





***The printed
caftan—
blaze-off
colour***

Barbaric colour fires a glory of jewels—ardent moment of the caftan portioned with ruby, emerald, amber stones. By 1967 Coty Award winner, Oscar de la Renta, in Rimini cotton-and-acetate brocade. Necklaces by Smith St. Jacques and Napier. All, at Bergdorf Goodman. Caftan, also Gidding-Jenny; Lou Lattimore; I. Magnin. The ritual of braids, the glowing makeup shadowed by Eye Graphic Lid Colors—all by Kenneth.


*T*HE NEW YORK COLLECTIONS




***New proportions of colour,
of shape—the banded throat,
fitted top, wider skirt,
in printed matelassé***

***T*HE NEW YORK COLLECTIONS**

Luxurious new cloth of glow, *left*, printed matelassé—clear lacquer colours webbed with silver threads for the beautiful evening proportion of a small covered top with a banded throat, and the widest sweep of skirt. By Geoffrey Beene, of metallic and silk brocade. At Saks Fifth Avenue; Nan Duskin; Neiman-Marcus. Earrings by Layne Nielson for Rudi Gernreich. *Right*: Flash in the night—silver, gold, and amethyst sequined stripes slanting across a narrow-shouldered bodice, easy belted skirt. By Kasper for Joan Leslie. About \$160. Lord & Taylor; Julius Garfinckel; Gidding-Jenny; Neiman-Marcus. Jules Van Rouge earrings: Henri Bendel. Kenneth coiffures.




***Sequins in stripes—
bared shoulders,
belted waist***



***One shoulder
bared, one leg
bared—the
toga dress in
cyclamen crêpe***

***T*HE NEW YORK COLLECTIONS**

A flourish of cyclamen crêpe, *left*, falling from one shoulder, tied up at the wrist, open at the side over a short matching dress . . . a flash of bare leg. By Sarmi, of Ducharne silk crêpe. At Bergdorf Goodman; I. Magnin. Earrings by Sheldena: Henri Bendel. Marvella ring. *Right*: A jewel of an evening dress in silver-grey satin crusted solid with flickering rhinestones and silver floss embroidery—high-belted, silver-buckled, the low funnel neck filled with coral beads. By Sarmi. At Bonwit Teller; Nan Duskin; I. Magnin. Newhouse earrings. Marvella necklace. All: Altman's. Shine-all-night lipstick: Pink Rage, by Helena Rubinstein. Kenneth coiffures.



***Covered in
jewels and
belted—the
dress that
shines all night***



The striped mink coat—horizontal black-grey-white, bold as an Eskimo's


THE NEW YORK COLLECTIONS

Mink makes the coat, stripes make the difference—horizontal and bold, vertical and bold: hot line for fur now. . . . Banding together in a big way, *left*, mink runs Arctic circles around a wrapped coat. By Betty Yokova for Neustadter, of Saga natural Black Cross mink. At Nan Duskin; I. Magnin. Arctic-stripe leotard, of Monsanto nylon (S. Edward fabric). About \$45. Made to order at Capezio. Earrings by Mimi di N. Pink Foil's the lipstick by John Robert Powers.

Right: Harrow-blazer stripes drawn with a vengeance—only now they're mink, running the full length of double-breasted polo coats. Blue and white or red and white, by Ben Kahn, of Saga natural white mink with blue-dyed or red-dyed mink stripes. I. Magnin; Creed's of Toronto. K. J. L. necklace; Mimi di N earrings; Emily Wetherby stock. All. Bonwit Teller. Glentex hair scarfs. Kick-crino navy suède boots, to order at Best & Co. Red patent leather boots, at Bonwit Teller. All coiffures: Kenneth.



**The striped
mink coat—
vertical
blue-white,
red-white,
bold as
Harrow blazers**



**The kimono—
quilted Paisley blaze
wrapped and tied**

THE NEW YORK COLLECTIONS

Jewels *are* the dress. . . .
Lapidary Paisley, *left*, over-
whelming the eye. Most
négligé new way you could
dress for evening—the ki-
mono . . . an East Indian ran-
som of colour blazing on
quilted silk, simply wrapped
and tied. Short kimono-dress
by Deanna Littel for Henri
Bendel, in Auburn silk. Nap-
ier disc ring. Robert Orig-
inals gilt ring. Hanes pantie
stockings. All, Henri Bendel.
Right: Josephine dazzle about
the shoulders—twin circlets
meeting in a jewelled harness
and loosing chiffon green as
peridots. Long evening dress
by Pat Sandler, in Stern &
Stern green silk. Bonwit Tel-
ler; Jacobson's, Michigan;
Gus Mayer; Frost Bros. Ear-
rings, with Shiny Brite orna-
ments, by Richard Palan. The
blushing glow of Cheekbone
Colour: Imperial Formula.
Both coiffures by Kenneth.



***The harness—
stone-fretted splurge,
shower of chiffon***



***The poplin coat—
bright brown,
belted, fleeced***



***Belted fur—
café-au-lait
Persian lamb***

THE NEW YORK COLLECTIONS

Storming in now, the poplin coat, fleece-lined—this, *far left*, in brown Dacron and cotton, white Orlon fleece inside. By Originala, of Galey & Lord poplin protected with Zepel, Borg fleece. Schiaparelli watch. Both at Bonwit Teller. Coat: Hudson's; Foley's. Echo scarf. Beautiful Bryans tights, at Bonwit Teller. Hat by Anello for Emme. Delman boots.

Left: Persian lamb in pale, milky, café-au-lait with small collar, gilt buttons, brown chain-and-leather belt. Added paleness: long lovely boots. Coat by Revillon, of dyed Afghanistan Persian lamb. Made to order at Saks Fifth Avenue. Vendôme earrings. Calderon belt. Both at Saks Fifth Avenue. Pink scarf by Emily Wetherby. Curly wig by Kenneth. Delman boots. *Right:* Violet and vermillion printed on wool challis, quilted in Paisley swirls—a magnificent mid-long coat with high black leather sash, worn over a short short matching dress. By Oscar de la Renta, of Abraham fabric. Stanley Hagler earrings. K. J. L. gold and rhinestone bracelets. All at Saks Fifth Avenue. Costume: Neiman-Marcus. Coralstone bracelet (middle) by K. J. L. Adolfo sable beret. Long boots by David Evins for Oscar de la Renta.

**Demi-long coat—
printed
quilted wool**



*The short hemline
for evening—
brown chiffon,
diamanté straps*

THE NEW YORK COLLECTIONS

Short and flou, *left*: a biased, unwaisted wisp of chocolate-brown chiffon with narrow diamanté straps to hold it up, brown satin underdress. By Shannon Rodgers for Jerry Silverman, of Stern & Stern silk chiffon; about \$125. Hanes stockings. All, Miss Bergdorf of Bergdorf Goodman. Dress, also at Hutzler's; Hudson's; Gus Mayer; Joseph Magnin. Jules Van Rouge feather-duster earrings, at Henri Bendel. Non-jewel jewel: a hearts-and-flowers stickum Tatu.

Right: Short on one side, long and pointy on the other—an unevenly-hemmed toga dress flowing as only crêpe can, in the clearest of reds with a flock of tiny buttons on one shoulder. John Moore, of silk. Hattie Carnegie earrings: All: Saks Fifth Avenue. Dress: Nan Duskin. Jules Van Rouge feather bracelet wound in bogus pearls. Evins pumps. Kenneth coiffures.



**The uneven hemline
for evening—
bright red crêpe,
toga flow**



**Jewelled throatband,
jewelled bertha,
cabochon-carved
vivid green**

**Shimmering
shirtdress—
white crêpe,
plenty of
zip and sash**



THE NEW YORK COLLECTIONS

The shirtdress outdoes itself.

far left—does it with out-and-out shimmer, zippy white crêpe, beaded sash. By Marie McCarthy for Larry Aldrich; William Rose crêpe of Acele acetate and rayon. Marvella earrings. Hanes stockings. All, Lord & Taylor. Dress, also Jordan Marsh, Boston; Joseph Magnin. Jules Van Rouge belt; Henri Bendel. K. J. L. bracelet. Fiorentina slippers. *Left*: Carved like a jewel, mounted with jewels—lustrous green silk-and-worsted curves out from a high throatband and a bertha lavish with stones. Dress by Malcolm Starr, in William Rose fabric. At Lord & Taylor; Jordan Marsh, Florida; Gus Mayer; I. Magnin. Albert Weiss throatband. Evins shoes.

Right: Demi-long coat, mini-skirt, stir of black marking the inches between—the new lengths fashion's going to, and the colours . . . violet wool, ivory wool, fuchsia silk just stepping out of the Steppes in satin boots. Coat and throatbanded dress by Dominic for Matty Talmack, in Anglo wool loomed in America. Dark ring by Marvella. All, Bonwit Teller. Turnout, also Nan Duskin: Neiman-Marcus. Shimmer ring by Castlecliff. Abbe Creations earrings. Belle-Shar-meer pantie stockings. All, Lord & Taylor. Pearly ring by Richelieu. David Evins boots, made to order for Matty Talmack. Coiffures: Kenneth.

***Russian as
a troika—
demi-long coat
over throatband,
mini-skirt,
satin boots***





**The great cape—
mammoth tartan plaid wool,
double-breasted sweep**

THE NEW YORK COLLECTIONS

Cape meets boots, and the swash is on. . . . *Left:* In full swagger, the biggest plaid around—vaulting far out over strong, true red . . . the dress, tights, shiny seven league boots. Wool chinchilla cloth cape and wool jersey dress by Originala. Sant' Angelo jewellery. Forester's hat by Halston (to order). All, Bergdorf Goodman. Turnout, also Julius Garfinckel; Montaldo's; I. Magnin. Pantie stockings by Phoenix. Boots by Golo, Lord & Taylor. Coiffure: Alan of Kenneth.

Right: The same great ratio of cape to boots—a bolting arc of billboard-Tattersall fleece taking a line from cranberry knit, cranberry boots. Wool-and-mohair cape and chain-belted wool dress by Trigère, in fleece by The Rings. Lord & Taylor; Julius Garfinckel; Neiman-Marcus; Frederick & Nelson. Earrings and bracelet by Sant' Angelo. House of Joy belt, at Altman's. Evins boots, at I. Miller. The coiffure by Kenneth.

***The great cape—
giant Tattersall plaid
swung over chained knit***





*The cape suit—
navy melton—
plus flashes
of orange*



*The cape suit—
zipped tweed jacket,
chopped dirndl, plus
over-the-knee boots*

THE NEW YORK COLLECTIONS

High times, *far left*, in high boots, cape suit, and a wag-gish tilt of cowboy hat. A little cape rounding the shoulders over a short zipped jacket, a chopped-off dirndl in brown-and-white tweed—that's dash. Meyer Woolens wool. At Bonwit Teller; Sanger-Harris; Bullock's-Wilshire. Rings by Hattie Carnegie and Maison de Fou.

Near left: That's dash you see again, in navy-blue melton—zip, chop, and a sizzle of orange. Worumbo wool melton cloth. Suit, (cape to order) at Lord & Taylor; Halle Bros.; Joseph Magnin. Ciner, Les Bernard, and Sant' Angelo rings.

Right: An easy little coat zip-ping up to the throat in zip-pink melton, belted high in black leather over high black leather boots. Worumbo wool melton cloth, loomed in America. At Saks Fifth Avenue; Halle Bros.; Godchaux's; Neiman-Marcus. Paraphernalia watch. Coiffures here and far left, by Alan of Kenneth. On both pages: suits and coat by Jacques Tiffeau for Tiffeau & Busch. Boots by Golo at Bonwit Teller. The hats by Emme.

**The high-belted
zip coat—bright pink
plus hat to match**




***The wrapped and strapped dress—
brushed greige leather,
buskin to match***

***T*HE NEW YORK COLLECTIONS**

The supplest little wrap of greige cowhide, *left*, wrapped to the side and strapped, worn with long wrapped buskins. Turnout, about \$100; boots (to order) by Betsy Johnson for and at Paraphernalia. Gautier earrings at Henri Bendel. The tawny gleam of Nomad Fawn lipstick on the mouth, by Aloe Creme. *Right*: Much mileage in the life of this little chrome knit—perfect little day dress with long lean sleeves, a white kid-skin sash wrapped above the waist. By Chester Weinberg, of Dacron and worsted Jasco jersey. About \$145. At Lord & Taylor; Hutzler's; Joseph Horne; Sakowitz; I. Magnin. Albert Weiss earrings. Sant' Angelo ring. Stockings: Finesse by Stevens. Coiffures these pages: Alan of Kenneth.



A fashion photograph of a woman with short, dark hair, shown in profile. She is wearing a bright yellow, long-sleeved, belted dress. A wide, white sash is tied around her waist, creating a large bow. She is also wearing large, round, yellow earrings. The background is a plain, light color. The text is positioned to the right of her head.

*The small belted dress—
yellow chrome knit.
white kidskin sash*

THE NEW YORK COLLECTIONS

In a heavenly buff-greige cashmere, *left*, the daytime turnout at its most luxurious: Regency-collared, back-belted coat, over a hand-knitted cashmere sweater of a dress—long-sleeved, turtle-necked, ribbed like a poor-boy . . . legs booted to match . . . hair tucked up in a cloud of sable. George Halley turnout; coat, Bianchini fabric. Saks Fifth Avenue; Nan Duskin; Neiman-Marcus. Halston hat, to order: Bergdorf Goodman. Delman boots.

Right: This year's smallcoat—chained, gilt-buttoned in clear Bristol-blue gabardine, with width at the hem. Coat (and matching dress): Belle Saunders for Abe Schrader; Forstmann wool loomed in America. About \$185. Lord & Taylor; Jordan Marsh, Boston; Julius Garfinckel; Hudson's. Maison de Fou earrings: Henri Bendel. Albert Weiss bracelets: Best & Co. Beautiful Bryans tights. Julianelli shoes: Lord & Taylor. Hat: Anello for Emme.

Far right: Everybody's hit knit—bright, bright blue all loosened up, held by a belt. Pat Sandler; Duplex International double-wool jersey knitted in America. About \$70. Miss Bergdorf of Bergdorf Goodman; Jordan Marsh, Florida; Hudson's; Joseph Magnin. Gautier earrings: Henri Bendel. Stockings: Finesse by Stevens at Bergdorf Goodman. Coiffure: Alan of Kenneth.

The coat-and-dress turnout with legs to match—smooth buff cashmere over cashmere knit



*The dress with
a belt—
bright jersey
knit cut loose,
cut short*



*The chained coat
with gilt buttons—
more fit to the
top, more width
to the skirt*

THE NEW YORK COLLECTIONS

The dress that flickers and floats, *left*—flame lace woven in silver and gold, with a whiffle of scallops around the hem and jewels at the neck to keep it from drifting away. By Mollie Parnis; Lurex on Du Pont nylon net (Whelan lace). Schreiner earrings. Vendôme pearly ring. All: Saks Fifth Avenue. Dress: Hutzler's; Halle Bros.; Neiman-Marcus. Christian Dior stockings. Lipstick: Tabu by Dana, in a shade called Siena.

Centre: The dress that seals you in light—a narrow, narrow-sleeved shimmer of orange and topaz brocade with tiny topaz stones blazing everywhere and side-slits opening up the hem. By Harvey Berin; Kandelaft fabric. Jack Gilbert earrings. Apex Art dog collar and necklace. Robert Originals bib of jewels. All: Saks Fifth Avenue. Dress: Rich's.

Right: The dress that's all feathers and flutter—skimped little bodice dense with silky speckled guinea-hen feathers turned upside-down and curled out like eyelashes; then ostrich plumes flowing and blowing to the ground—Donald Brooks's fantasy of melding greys, browns, and white held at the waist by a brown satin sash. Lord & Taylor; Neiman-Marcus; Amelia Gray. Regina Novelty earrings. Evins shoes. On both pages, Kenneth coiffures.

**Short-evening
lace—jewels at
the neck, scallops
at the hem**





***Covered-up
evening—dazzle
to the ground,
slits at the side***

***Long-evening
plumage—bird of
two feathers,
belted in satin***






**The fur-lined cape—
white melton.
white mink**

THE NEW YORK COLLECTIONS

The right time for capes—now, when everything's short and swinging. This, *opposite*, of white wool melton cloth lined in white mink bellies, with pointed collar, high buttons. Over a white wool crêpe dress, brown big-mesh stockings. Costume: Ben Reig. Beautiful Bryans stockings. Both: Bonwit Teller. Costume: L. S. Ayres; Neiman-Marcus; I. Magnin. K. J. L. earrings. Coiffure: Kenneth.

This page: A turtleneck shirt-dress—ivory rib-knitted Dacron, tube-shaped, four pockets placed high on top and skirt, shirt cuffs, wide belt. Brighteners: an orange watchband, green earrings and tights. Dress by David Crystal; about \$60. Old England watch. Both at Altman's. Dress, also at Higbee; Hudson's; Dayton's; Jordan Marsh, Florida; Harzfeld's; Montaldo's; Sakowitz. Gaudier earrings, at Henri Bendel. Phoenix tights, at Bloomingdale's. Coiffure by Kenneth. Lipstick here: Candy Apple by L'Oréal.

**Ribbed shirtdress—
high collar,
high pockets**



**The demi-long coat—
fox bands on buff**

THE NEW YORK COLLECTIONS

Frosty fox edging powdery buff wool, *left*—a most romantic coat with a high kid-skin sash giving full sweep to the midcalf skirt. Here, with a fox shako, full-length stretch boots with buckles. Coat by Oscar de la Renta, of Anglo fabric loomed in America; Fromm Golden Amber fox. Adolfo hat. Both at Saks Fifth Avenue. Coat, also at Sakowitz.

Right: A new mink magic—worked into big checklines of beige on brown; banded in beige mink, belted in beige leather. A short coat, marvelous with a beige mink hood, the same high glove boots. Coat by Oscar de la Renta for Oliver Gintel, of "Autumn Haze," Emba natural brown mink, and "Tourmaline," Emba natural pale beige mink. At Jordan Marsh, Boston; Blum's, Chicago; I. Magnin. Hood by Oliver Gintel. Bracelets by Kramer. Boots by David Evins for Oscar de la Renta, at I. Miller.



***Tattersall mink—
beige lines on brown***





***The long black dress—
asymmetric velvet
held by a ring***

***T*HE NEW YORK COLLECTIONS**


Evening's hung up on jewels and this round, *left*, it's a single rhinestone ring—holding black velvet in columnar asymmetric flow. Dress by Malcolm Starr; Martin velvet of Acele acetate and rayon. About \$145. Miss Bergdorf of Bergdorf Goodman; Hutzler's; Hudson's. Mimi di N earrings: Bonwit Teller. Coiffure by Suga of Kenneth. *Right*: A jewelled throatband does it here, flashing pent-shouldered black wool crêpe—the jacket as short as the dress is long. Wool mark dinner suit by Jacques Tiffeau for Tiffeau & Busch, in Anglo wool. Stanley Hagler earrings. K. J. L. bracelet. All, Lord & Taylor. Turnout, also Burdine's; Joseph Magnin. Shoes by Charles Jourdan, at Altman's. Coiffure: Ara Gallant. *Far right*: Coming full circle—the *belle époque* fur cape, fanning out black-dark mink to throat, elbow, thigh. Made to order at Maximilian. of GLMA natural dark ranch mink. Earrings by Apex Art. Coiffure by Alan of Kenneth.



***The long black suit—
narrow wool crêpe,
jewelled throatband***

***The fur fan-cape—
black-dark mink
rounded out in rays***





**Bright pink—
sparkled, belted**

**Lamé shirtdress—
striped, belted**



THE NEW YORK COLLECTIONS

Shocking pink with sparkle, *left*—a bared-on-the-shoulder shirtdress in thin, springy crinkled wool; rhinestone buttons, corded sash. By Nat Kaplan; William Rose sheer wool. About \$90. K. J. L. belt. Both at Bloomingdale's. Dress, also Julius Garfinckel; Joseph Horne; Sakowitz. Earrings by Mimi di N. Pantie stockings by Bewitching, at Henri Bendel. Andrew Geller shoes. *Above*: Lamé shirtdress, like a little Joseph's-coat of the lightest metallic tissue, shot with brown-and-golden stripes; short, belted. By Murray Nieman for Hannah Troy, of Petillault-TSM striped metallic fabric. At Bonwit Teller; L. S. Ayres; Sakowitz. Jewelled throatband by Apex Art. Stockings by Bewitching. *Right*: White satin funnelled into one of the prettiest dinner-dresses of the year.... Funnel neckline that bares the shoulders; raised, sashed waist; easy skirt. By Teal Traina, of Staron silk satin. About \$125. At Saks Fifth Avenue; Gidding-Jenny; Sakowitz. Jules Van Rouge throatband. Marvella ring. Hanes stockings. Fiorentina shoes. All coiffures: Kenneth.

**White satin—
bare-
shouldered,
belted**





PEOPLE ARE TALKING ABOUT . . . The rise of the word "clout"; among those with clout are President Johnson, the Pope, and Ho Chi Minh of Hanoi. . . . The actual start of the United States involvement with Viet Nam—the day late in October, 1950, when the French wanted \$300 million worth of arms for their forces in Indo-China after the French suffered a disaster at the hands of Ho, the small, gnarled, fragile Communist leader whose name means One Who Shines. . . . The way "fox" has superseded bird for girl, as in "she's a super fox." . . . This explanation given by Buddy Hackett, a comedian who looks like an Idaho potato with a hunk of butter in its middle: "People have religion but God has only people." . . . The painful convalescence of some American cities recovering from snipers, arson, partial chaos, and Negro despair.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The new marvellous brass palm-nester, like a hand tranquillizer, the Super-Egg, a super-ellipse that squares the circle and circles the square, designed by the famous Danish inventor and poet Piet Hein, whose super-egg theories revolutionized Stockholm's new city centre with his super-elliptical patterns, and whose poems, known as grooks, span the gap between "cultism and technocy" (technocy is portmanteau for technology and idiocy); of his seven thousand grooks, one, a kind of Danish haiku written in fourteen words rather than seventeen syllables, sums up his philosophy: "There is/one art,/no more,/no less:/to do/all things/with art-/lessness." . . . Warren Beatty and Faye Dunaway, fascinators in *Bonnie and Clyde*, a violent, sad, bloody, true-story, two-hour-chase movie of the Depression in Texas, when two laughing kids introduced themselves to strangers as "Bonnie Parker and Clyde Barrow, bank robbers," as they careened around the country in a series of stolen cars, holding up two-bit banks, aimlessly and happily murdering some fourteen people until Rangers killed the pair, after they had become national celebrities; when Bonnie asked Clyde what he would have done differently, he said: "I wouldn't start in Texas."

PEOPLE ARE TALKING ABOUT . . . Eric Morecambe, tall, spectacled, with tomato-juice legs, and his partner Ernie Wise, deft and small, who have brought to American television their lovely old-fashioned British slapstick. . . . *The War Years, 1939-1945*, volume II of the diaries and letters of Harold Nicolson, then a Member of Parliament, who has written a succession of extremely important historical footnotes, plus pointed observations of the Allies at war, documenting especially the rudeness and cruelty towards General De Gaulle who much later refused to turn the other cheek; among Nicolson's amusing stories is this one in which a foreign official in London outlined to the British Minister of Agriculture the many dangers likely to happen—to that, the Minister answered: "But you forget that God is English."

YAËL DAYAN. daughter of Moshe Dayan, the Israeli Defense Minister, who is a novelist and a reserve lieutenant in the Israeli infantry, went on active duty during the recent quick war in June between Israel and the Arab nations. Serene, gritty, serious, dynamically attractive, she took to war her tommy gun, a bottle of Chant d'Arôme, her brother's pants, and her Bible. (During the battle for the Sinai Desert, she met Colonel Dov Sion of the army, married him late in July, wearing a long organza and lace dress. Among the two thousand guests at the wedding were the Arab mayors of many of the newly occupied towns.) In her campaign diary, part of which *Paris Match* published, twenty-eight-year-old Yaël Dayan wrote that, when on the Sinai border, she was the only woman with the tank corps south of Gaza: "I was at the command post of General Ariel Sharon, thirty-nine years old . . . one of the commanders-in-chief of the paratroopers, a career soldier, a jolly giant with greying hair who was always smiling. . . . The general says: 'If there is no war, so much the better. But if there is one, there isn't the smallest doubt that we will win.' My work consists in communicating this spirit to the men; they understand it perfectly." Independent, outspoken, worldly, beautifully educated—she knows French, English, Greek, and Hebrew but has written her five books in English. All Sabras, Yaël Dayan, her parents, and her two brothers were born in Palestine before part of it became Israel. At the Hebrew University in Jerusalem, she and her father once took in the same lectures. Feminine and militant, Yaël Dayan, who has bronzed skin, shining eyes, and long dark hair, flew to Viet Nam as a journalist to see for herself, and to report that war for the most important evening newspaper in Tel Aviv. In her Sinai notes, she wrote that the young soldiers who had been under enemy fire were breathless but joyous, recalling a determined Israeli greeting: "Let's meet at six o'clock after the war. . . ."

Peter Glenville talks about the Burtons

"Elizabeth is more interested in Richard's career than in her own. Some time ago she said to me in reference to some unfavourable critical comment on the film Cleopatra, 'After all, I am just a broad—but Richard is a great actor.'"

✱

"Richard is ruggedly clannish and is desperately loyal to his family and to Wales. He invited about fifty of his relatives from Wales to the first night of The Taming of the Shrew in London and housed the lot at the Dorchester. I well remember one of his most Welsh moments. It was at a dinner party at which the Duke and Duchess of Windsor were the guests of honour. 'We loved you as our Prince of Wales,' said Richard, 'please come back and visit us and you'll see that we love you still.' Towards the end of the evening Richard and the Duke sang the Welsh national anthem together in what struck me as a very inadequate attempt at harmony."

✱

"For a beautiful woman Elizabeth has hardly any vanity. She takes for granted the red carpet treatment but is shy of compliments. Aware of her less favourable physical points, she explains them without false modesty to the director and cameraman. Having pointed them out, she does not give them further thought. She expects the technicians to exercise their expertise as she does hers."

Continued on page 284

RICHARD BURTON AND ELIZABETH TAYLOR, *right*, playing gin on holiday. (She in a pale-pink caftan from the Givenchy boutique.) Much of their holiday the Burtons spent at La Fiorentina, that big, white, somewhat Palladian and romantic-looking house with its great lawns and gardens sloping down to the Mediterranean at Saint-Jean-Cap-Ferrat. There the Burtons relaxed after the violent exertions of making their new movie, *The Comedians*, directed by that dark, intelligent, work-eater Peter Glenville who wrote the notes above for Vogue. A man of style, polish, and pace, Glenville is an amused observer and an easy talker.







Glenville on the Burtons

"Elizabeth is bored with her success but Richard is still impressed by his. Richard is still full of wonder at the magical apparitions that emerge from their mutual Aladdin's lamp, whereas Elizabeth would rather know the market value of the lamp itself. Both enjoy the quick returns of luxury and possessions in bulk but both are generous. Richard relishes the image and idea of the astronomical sums that figure on their contracts but Elizabeth likes to possess the goodies that the actual money can buy. In another age they could have been Robin Hood and Maid Marian. They would gladly pillage people of property but give open-handedly to the dispossessed.

"Richard really likes acting and Elizabeth likes Richard's acting. She is charmingly skeptical about her own talents. She has been a star since the age of sixteen and the glamour of the work has grown thin. Sometimes she is apt to consider a call to the set as something approaching a personal affront—but always with humour. On the set, she is the complete professional—expert and intelligent. She also has a mysterious love affair with the camera so that every detail, every intention in her acting becomes enriched and enlarged when it is projected on the screen.



"They are candid people without artifice or pretention. They would prefer to be ungracious than to put on airs and graces. The dramatists they would be least likely to interpret easily would be those of the Restoration theatre. I think they would be ill at ease in a world of stylish jopperry, deviousness, guile, studied wit, and casual promiscuity. I can imagine them in Sheridan and Goldsmith but not in Wycherley or Congreve.



"When Richard is very tired, he can be quickly angered and sometimes unexpectedly aggressive. But this fury is skin-deep. His natural character is kind and courteous. I have seen him apologize with open-hearted sincerity to a small-part actor to whom he thought he had been rude over drinks the night before. If, sometimes, he has a devil in him, it is quickly spanked and put to bed."

Continued on page 336

MRS. BURTON, *right*, looking exactly like the beautiful Miss Taylor, in a flower-printed silk caftan from Graziella Fontana, in the ripe garden of La Fiorentina.

Above: Playing on a canopied bed with five-year-old Maria Burton, Mrs. Burton in a shocking-pink velvet caftan from Graziella Fontana. While Mrs. Burton amused Maria, Richard Burton amused ten-year-old Liza Todd with crossword puzzles. (Liza is the daughter of Mrs. Burton and the late Mike Todd.) Nothing but family happiness at La Fiorentina.



I WON'T PAY FOR THE TRIP:

No chemical routes to Paradise

BY JONATHAN MILLER, M.D.

EDITOR'S NOTE: Although he is a doctor of medicine, Jonathan Miller is pinned to fame as a writer and director, working both in the United States and in England. Last summer he directed Robert Lowell's adaptation of *Prometheus Bound* at the Yale Drama School. This season some of the films he has made in England for British television will be seen on American television; among them, two films on Plato's *Dialogues* and an hour-and-a-half-long colour special, "From Chekhov with Love," with Sir John Gielgud, Dame Peggy Ashcroft, Dorothy Tutin, and Wendy Hiller. Dr. Miller's next case, possibly: directing a movie version of Dickens's *Bleak House*.

The first time I ever took a drug was when I had my tonsils out. I was twelve at the time, but I can still remember the mortal chill of the gas, and the way the voices of the staff became very loud, over-meaningful and then vanished altogether. It's one of my strongest memories, but the wooziness and falling asleep seem now to be no more than corollaries of the main attraction. It's the *smell* of the ether which I recall more than anything else. Not that you could properly call it a smell—there's not enough body in it for that. That's why the name is so perfect—ether! The cold vapour has such an empty keenness that it rocks the mind long before it actually stuns the brain. It smells like nothing on earth, except a threat. It's a smell which glitters, like a blade perfectly sharpened to slit the throat of consciousness.

The actual process of going under has never appealed to me much. The singing in the ears, the loss of grip and so on are empty by comparison with the retrospective knowledge of the blackout which follows. It's only the oblivion, or rather the threat of it, which I find exciting. I am just the same with sleep. I am a sleep junkie, hopelessly addicted to long dreamless draughts of the stuff. It has nothing to do with dozing, or any of the hallucinating reveries that go before. The trip to unconsciousness can't be too short for me. I do not enjoy the deliquescent imagery you get halfway between full awareness and actual coma. I like oblivion, but I like to contemplate it with every faculty intact. The *thought* of unconsciousness, the view from the brink, is perhaps the most psychedelic experience there is. But it can only be got by pay-

ing minute attention to the details of what's involved. The kick comes from grasping the intellectual contradictions; from knowing that as you get snuffed, only a thin trickle of personal experience vanishes at that moment from the grand stream of the world's onward motion. It comes from knowing that for some time at least your body stays just as it was, preserved in every detail, just as the owner left it.

I just love the way one leaves the body there, like a bag left on a seat, reserving a place in the world, awaiting the owner's return. It's one of the oddest experiences to watch one of these slow breathing proxies waiting for *its* owner to slip back into the place kept warm for him by that provisional presence, snoring away on the pillow. Just thinking about this can drive away sleep altogether, as one imagines one's forthcoming absence. After a while the mind reels with the metaphysical implications of it all.

I am not denying there are thrills to be had from alterations of consciousness a long way short of complete oblivion; it is nice to jar the appearance of things and feel for a moment the *primaeval* oddness of simply being-in-the-world. In the normal way, everything around us becomes more or less invisible through habit; but that is just as it should be, of course. We could never get on with life, if we were pulled up short by everything that touched our senses. We could never find our way about, if we had to attend to the tickle of the clothes on our back or listen to every one of the million sounds which did not have immediate importance. We seal ourselves off from most of what the world has to offer, in order to make the best of the few things we *can* set our minds to.

But every now and then, the mental insulation breaks down, and the world floods in to overwhelm us with its raw, complicated foreignness. In these rare flashes there is no focus and no perspective. Everything seems to bear down with equal importance, and the will is paralyzed with an *embarras de richesses*. Nothing seems quite as it should be; everything goes topsy-turvy. Familiar sights glow with unjustified novelty, and new experiences are greeted as *déjà vu*. Luckily for us, these episodes only last for a minute or two, but in that moment the

world seems to gleam with high romantic value, and our spirit is renovated as it is brought face to face with the vast unmanned enormity of the physical creation.

Paralyzing and impractical though these moments are, they are so disturbing and so beautiful that it is not surprising if people seem to spend so much time trying to improvise the condition at will. At one time or another there is always a recipe going the rounds for a sure-fire milk-of-paradise: alcohol, laughing gas, breath-holding, mushroom juice, morning-glory seeds, or hard drugs. But I have always been completely cut off from any of the chemical routes to paradise. Alcohol gives me scalding heartburn, and "pot" gets me no further than vertigo followed by a fitful sleep. I daren't try any of the more powerful agents, as I know they would unhinge my mind forever, or hustle me into an eternity of hellish vomiting. It's no good saying that this is not what such drugs do—they would with me. I have never even got a glimpse of Xanadu through the thick poison clouds of nausea. There must be thousands of people like me, pharmacologically underprivileged, who will never know the delights of chemical psychedelia; but all of us want a share of the transcendental cake. What hope is there for us?

Let me say for a start what I don't need. I am not really interested in hallucinations. Nor do I really want to see colours brighter than I do already. In fact, I can do without any of the optical displays. To judge from the reports, these retinal shows are as brilliantly monotonous as the best Op art, and they wouldn't hold me for more than a minute or two. In fact, I don't really want any improvement in my powers of peripheral sensation.

What I really want, if it can be arranged, is simply a sharper sense of how odd it is to be here at all. Therefore, I insist on preserving the full power of my critical and intellectual faculties. So far as I am concerned, there is no point in having one of the varieties of religious experience unless I am in a position to describe and amplify what I have known in words. Half the pleasure in any new or extravagant experience lies in being able to fix the whole thing. Most of the reports brought back from drug trips have a gaudy mediocrity. They are affirmative without being descriptive, and I am just not interested in an experience which slithers out of the bottom end of the mind, leaving nothing more than a sense of conviction behind.

There are said to be good substitutes for drugs. These usually take the form of violent assaults on the senses: flashing lights or unbearable noise. Well, that won't do either. I resent the idea that I can be raped into the higher sensitivity. Anyway, it doesn't work. Shows of this sort simply drum me into a state of mindless idiocy.

That leaves hard work as the only effective road to paradise. Not common-or-garden hard work but the sort of hard work which takes everyday experience and, by paying careful attention to it and rubbing its tarnished surfaces, brings the whole thing up with a supernatural glow. Chesterton says somewhere that it is only after seeing something for the thousandth time one can suddenly see it again for the first. But it doesn't come easy. One has to use all sorts of mental tricks in order to achieve this sense of freshly peeled newness. It's no good looking at the world straight on. You have to get at a peculiar angle to it before it will show its secret. It is rather like a gardener, who improves his sense of colour by occasionally looking at the landscape upside down between his legs.

One method, which I find works like a charm, is to take a trip to a

foreign city. Any old city will do, since the actual scenery has nothing to do with the strange psychological effect of arriving. The place can be as dull as ditchwater and without a single tourist attraction. In fact, glamour of any sort would get in the way of what I am after. The dizzying, ecstatic mystery of the experience comes from simply dislocating one's self from the familiar stream of life and from arriving in a place which was there long before one arrived, unaware of one's existence. No drug on earth can produce such a cataclysmic heightening of consciousness; I got the feeling for the first time many years ago when I went to Paris. I arrived late one afternoon at the Gare du Nord. As I stepped out into the golden railway sunlight of that Parisian five o'clock, I was overwhelmed at once, not by the Gallic charm of it all, not by the boulevards, the smell of Gauloises, or any of the usual tourist clichés, but simply by the sense of civic otherness.

I had stepped out of the London time stream, where I had an unquestioned existence and some sort of quotidian pedigree, and had stepped into a Parisian sequence where I had no past whatsoever. All around, Parisians were scurrying backwards and forwards, trailing an invisible string of Parisian encounters and incidents. I, on the other hand, stood on the steps of the station without a single fragment of Parisian past. I felt that it would be almost indecent to walk off into the hurrying crowds and join them without a past like theirs—I must have been as conspicuous as if I had had no clothes on. Free from the weight of shared memory, I felt as if the Parisian gravity just didn't apply to *my* body, and that if I took a single step, I would float off into the evening air like a whiff of transparent gas.


It was only years later that I realized how unnecessary it was to go so far as to cross the channel in order to get this feeling. Any city would do, so long as it was the same sort of size as London. So long as it was big, black, and busy. So long as it had rush-hour crowds hurrying to buses and subways, just as I would have been doing if I had been at home. The important thing was to arrive in a place similar in almost every respect to the city I had just left. In fact, the only feature it would *not* have to have was my previous presence in it. For against this plain backcloth of civic similarity, one's lack of past and future stands out in brilliant contrast. At one simple manoeuvre I am turned into a creature with instantaneous existence; a point in time whose feelings are therefore concentrated to infinity.

All this scores over drugs in achieving its effect by the unaided activity of the mind alone. There is no sharing the credit with chemicals, and since the intellect is intact, you get none of that blooming euphoric confidence which goes with drugs. The descriptions do not decay as normality returns and, unlike drugs, the dosage works in reverse. Simply with practice, you can get the same effects with smaller and smaller bits of travel. I don't even have to travel outside London now. I can get the effect by moving from one part of town to another, at an unusual time of day, or by taking a new bus route and by coming on familiar places from a strange new angle.

There is a weird railway line, for example, which runs around the back side of London, above ground and yet hidden from the streets by hoardings and factories. As soon as you move out of the station, you are knocked out by sense of *jamais vu*. Landmarks which seemed perfectly familiar now stand out as if seen for the first time, and with the train's eccentric course they change positions in all sorts of remarkable ways, and take up places that they couldn't possibly occupy according to the rules of common sense. And for some unaccountable reason, this backstage railway land is bathed (Continued on page 350)

*The cotton coat—
bush-jacket
leanings,
bright wool lining*





**The cotton coat—
clamped with
hardware,
lined in fleece**

THE NEW YORK COLLECTIONS

The coat everyone is going to live in this winter—canvassy cotton with something delicious warming up inside.... Belted cotton bush-coat, *far left*: sizzling flame with golden nuggets buttoning down the pockets and a green wool lining bright enough to shoot pool on. Jack Sarnoff coat designed by Molly; Bucol cotton, lined with Anglo wool. Lord & Taylor; Carson Pirie Scott; Frost Bros. Van S Authentics bracelets at Altman's. Sant' Angelo for Sally Gee scarf; Bonwit Teller. Hansen gloves. Adler stockings. *Left*: The cotton coat shows its metal—beige canvas with hardware closings right up to the throat and a lining of soft sheared fleece. By Christian Mann for Marquise; Bucol cotton; fleece of Verel (Glenoit fabric). At Bergdorf Goodman; Nan Duskin; Montaldo's; I. Magnin. Cadoro bracelets at Lord & Taylor. Hudson pantie stockings. With both all-weather coats: coiffures by Suga of Kenneth.



THE NEW YORK COLLECTIONS

The most romantic word you could say right now is "black." There isn't a colour yet mixed that can do what black can, and does on these ten pages. Revel in colour, but also realize what black's all about. Its very absence has made the heart grow fonder—of black. And of that other word: allure....Black lace swan, *right*, preening its ruffles in a rush of new allure—layers of them caught with a black satin sash beneath bare, gleaming shoulders. Short evening dress by George Halley, in silk and rayon lace over Du Pont nylon net ruffles. Beautiful Bryans stockings. All. Bonwit Teller. Dress, also Neiman-Marcus. Masked headdress made to order by Mr. John. Hattie Carnegie rings. Pouf of ringlets by Wayne of Kenneth. *Left:* Romantic as a shower of stars at midnight, an illuminating discovery gives the skin just the pale incandescent shimmer that can light black's fluttering coquetry—it's Frances Denney's Starglow Look, blushing new Incandescent Glowlight over Incandescent Makeup; Incandescent eyelid makeup and lipstick add tinges of fragile colour. And the black-of-night glow is on.

**Black—
and making up
to black**





**Black—
swan-lace
coquetry**

*Black—romantic
pyjamas.
layers of lace*



THE NEW YORK COLLECTIONS

Romance with a snap to it (perhaps castanets) ...pyjamas, *left*, of black lace—a totally devastating kind of black—in shadowy scalloped tiers with the flash of one bare shoulder. Seen through lace, a bowed sash of brown satin. By Donald Brooks, of Whelan rayon and silk lace. At Saks Fifth Avenue; Sakowitz. Black cube earrings, by Marvella. Coiffure by Wayne of Kenneth. *Right*: A little overcoat of black wool melton cloth, curved to the waist, black satin lapels framing a stock of black silk twill. Spanish slant: the caballero hat of black velvet. A wool mark coat by Junior Sophisticates, of Forstmann fabric; about \$125. Charles Elkaim earrings. Echo silk scarf. All at Saks Fifth Avenue. Coat, also at Hutzler's; Gidding-Jenny. Halston hat, to order at Bergdorf Goodman. Gloves by Kislav.

***Black—shaped
overcoat, satin
at the neck***



***Black—tuxedo
suit with
cape, short
pants, frills***



*T*HE NEW YORK COLLECTIONS

To play the most romantic scenes (rushing to Heathcliff at the airport?) — a heroine turnout of black wool gabardine, *left*, with double-breasted tuxedo jacket, short pants, short cape swinging. At the neck and wrists, white lace ruffles. By Victor Joris for Cuddlecoat; about \$235. Cadoro ring. All at Bloomingdale's. The caped suit, also at Julius Garfinckel; Joseph Magnin. Collar and cuffs by Glentex. Striped pantie stockings by Rudi Gernreich for McCallum Boutique. Coiffure by Wayne of Kenneth. *Right*: A coat of deep-black wool melton cloth with collar turned up to the chin, a wide belt wrapping the waist. By Victor Joris for Cuddlecoat; about \$100. Robert Originals earrings. Hansen gloves of Du Pont nylon. All, at Best & Co. Coat, also at Rich's; Joseph Magnin. Big-brimmed black felt hat by Adolfo. Evins boots: I. Miller.

***Black—shaped
coat with collar
turned high,
wrapped waist***





***The black coat—
demi-long
Alaskan seal,
epaulettes and brass***

***T*HE NEW YORK COLLECTIONS**

Black-shining seal, *left*, the true romantic among furs, playing the role of a young Russian officer—with brass-dash, epaulettes, demi-long flare. By Donald Brooks for Coopchik Forrest, of black Fouke-dyed Alaska fur seal. Blum's, Chicago; I. Magnin. Schaffer leather belt. *Below*: Black velvet curving cape over coat—a romantic fling for beautiful bare arms. Capecoat by Christian Dior-New York. Lord & Taylor. Bullock's-Wilshire. *Right*: Black-matte nubby wool narrows down to a low-belted reefer—sure and spare and smash as a coat can be. By Christian Dior-New York. Saks Fifth Avenue; Gidding-Jenny; L. S. Ayres; Harzfeld's. Robert Originals earrings. Hansen gloves. Black boots by Evins. *Far right*: Naval victory—a look that could have won Trafalgar single-breasted, out to win this season fitted and flared. By Seymour Fox, in Bellaine wool. Saks Fifth Avenue. Hansen gloves. Cameo stockings. Herbert Levine shoes. All hats by Halston, to order at Bergdorf Goodman. All coiffures by Hugh Harrison.



***The black coat—
cape-sleeved,
in velvet and jet***



***The black coat—
low-belted,
in nubby wool***



***The black coat—
fitted and flared,
in wool, braid, brass***

*The black dress—
flounced lace*

THE NEW YORK COLLECTIONS brought her own black lace wedding, above, and the same dress in black. By Kasper for Jane Jolly, in cream and nylon lace. Also \$125, Saks Fifth Avenue. Stanley Hester, actress. Hester, jeweled necklace. Mosses, photo style by Moss Art. Hester, hair-dresser. Hester, modeling from 1950s to 1960s, a brown, extra-wide, makes the fall. By Donald Dreyer, in white, same and all lace. At Lord & Taylor, Bloomingdale Bros. Charles, Blain, models. Hester, hair, plus. New York Design Research. Hester and Hester, table by Hester, table for the Great Room, Furniture Company.

*The black
dress—
tiered lace*



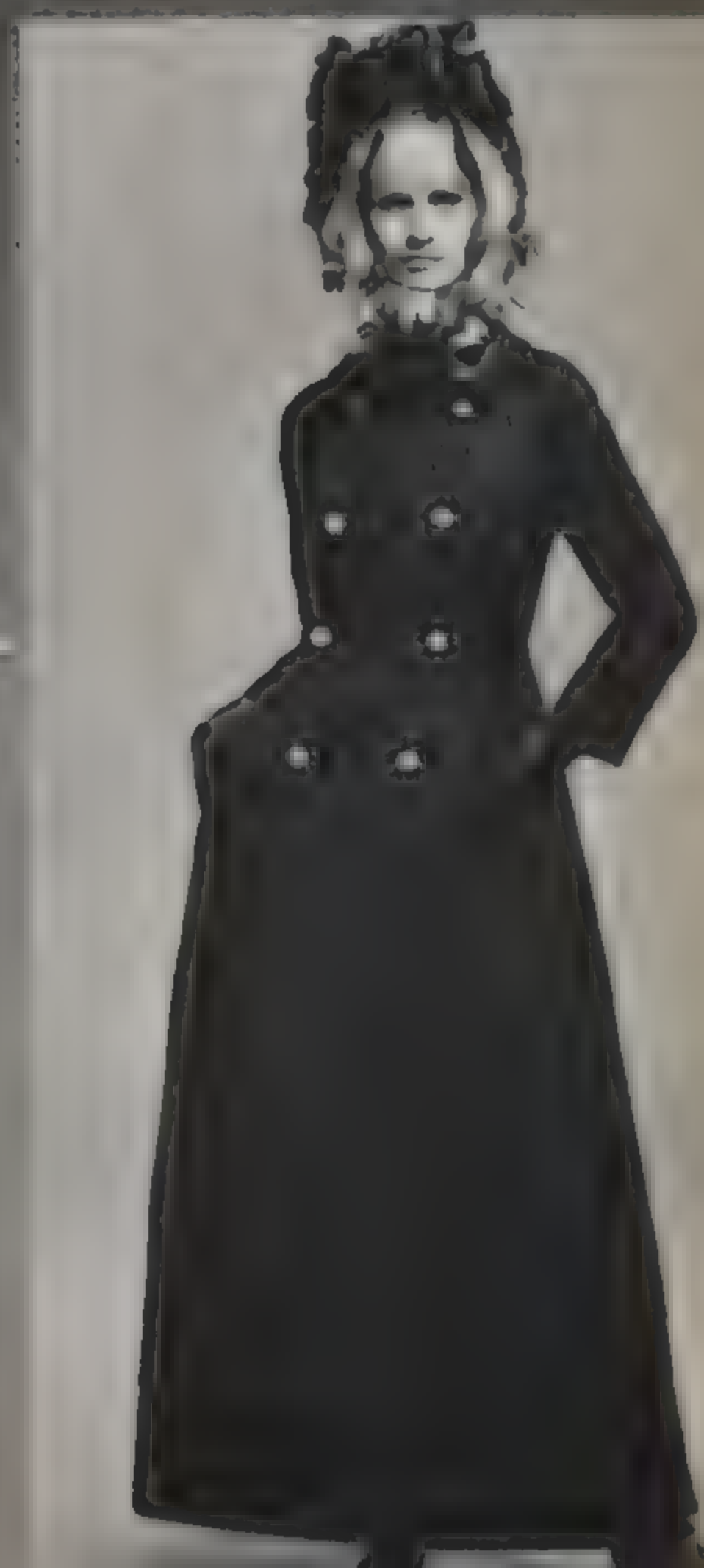
*The black dress—
zigzagged
in silver*



*The black
dress—snuggling
white lace*

*The black coat—
matelassé
to the ground*

Left above: silvery zigzags stripe black—a fast bit of coquetry played up by a black satin belt. Dress by George Samen for Mort Schrader. About \$110. Saks Fifth Avenue. Robert Originals earrings. Danskin tights. *Left:* daguerreotype velvet and lace—snug black brimming over with crisp white tiers. By George Halley, in silk velvet and Forster-Willi cotton lace. At Bergdorf Goodman; Nan Duskin; Sakowitz. Beautiful Bryans black stockings. Shoes by Fiorentina. *Below right:* matelassé evening coat, fitting and flaring past the instep—rhinestones light the way. Coat by Originala. Lord & Taylor. Adolfo black ribbon bonnet. Charles Jourdan shoes. All rings: Hattie Carnegie. All coiffures by Hugh Harrison.



yes, yes, yes

Yes. Positively. There'll be some makeup changes made. And we wouldn't want to take any bets you won't be drawn to some of them—any more than we'd predict resistance to the new romance in clothes. In the case of beauty, the changes begin and end with the idea that of course you want to look as real as possible—but of course more marvellous than ever. More focused, glowing, fascinating, feminine. Why not?

Especially when the means are positively here. For instance.

Yes, there is a new eye makeup coming on. Petalled eyes is the idea.

Sprigs of false lashes are attached to the lower eyelashes one by one—the sprigs uneven, sparse, errant, wispy; a few wildly exaggerated in length. (Flower faces have their places in the new romanticism.)

First time around you may want to have an expert do the lash-fixing for you.

From then on, you could handle the paste-up job yourself, using the usual lash adhesive or a dark new adhesive glue that's arrived—plus a stack of one-by-one lashes. Longevity of results depends on a few variables, all personal. (Steamy showers shorten the stay of the lashes, as does too ambitious creaming in the region.)

Then, when you've learned all there is to learn about lower-lashing yourself, have a go at thickening the upper lashes the same way. ("I want to look real, real, real," said the splendid beauty, as she made a two-hour appointment to have a handful of fake lashes put on one-at-a-time.) And needed by the big-brimmed romance-hats is a thickened, widened lash line above the eyes. . . .

Yes is also the attitude toward a new handling of eye shadow.

The haunting, deeply-delineated socket is not today the thing it was.

Demarcation of the socket line is still a way to make eyes appear as huge and alarming as the eyes of a Keats heroine. But even the mannequins have lately taken to making the line more smudged, less harsh;

tend to use soft, dark dove-y grey rather than very black or very brown eye delineators. For the bone of the eye, pale pink highlighter

with the least bit of shimmer to it is hardly news—it's been a known face-awakener for some women for some time. Evidence at present is that more women will give pink shadow a go. What is the evidence? This:

The cosmetics houses that check the pulse of women's wants in makeup either have made, or are planning to make, some form of pink eye shadow.

These houses are not known for trying to sell refrigerators to the Esquimaux. . . .

And, yes, the year-round suntanned look will be around as a fashion for the face and body. But the nontanned look is something you won't ignore.

Not with lacy black fawning all over the delicate-complected woman,

not with navy-blue jersey—if you're thinking of the latter in terms of a Grès evening poncho. Have you really a choice? (Continued page 305)

SEE LIPSTICK SEVEN NEW WAYS TO SUNDAY

Are you living a multiple lipstick life? That's the life portrayed across the page, where an arresting new collection of lipstick colours is engaged in a virtuoso performance. Coty Originals—with shades that range from pink to silver and include gold—are named for the days of the week (Monday is coral, not blue, you may be glad to hear), and include any Anytime lipstick on the cinnamon cast. Each colour is meant to colour another colour, if that suits your day. And each of the eight lipsticks, transparent, shimmery, is issued in a new one-piece case that swivels up and zips down simultaneously. Capless case (called Topless) and the new days-of-the-week lipsticks ready as September proceeds.





a GLOW THAT SAYS YOU CAN SAY THAT AGAIN
See the girl at left. What she has in any light—daylight, nightlight, even the most inventive Environmental light—is glow. Glow under perfect control. Pinked glow sweeps in from the temple. A shadowy, mocha-tinged glow hollows the cheekbone below. And both glow-producers can blend, overlap, do contouring work, go on as a makeup afterthought. The two glow-ers, Rousse Pink and Rousse Mocha, are a new form of makeup—a gentle cross between rouge and iridescent cream, neatly solidified. Charles of the Ritz cases them in a mini compact. (Other news compacted by Charles of the Ritz is this: the famous Ritz powder has now been pressed for quick service.) Lipstick here is Slightly Ginger.

BEAUTY *bulletin*



a SKIN-CARE PLAN THAT'S NO BOTHER AT ALL
Everyone's in a mad rush around here. A mad rush to do what *has* to be done for beauty—and be done with it. And why shouldn't the doing be simple, speedy, on-target?—is the question before the house. One cosmetics house (Estée Lauder) has come up with a group of six new preparations, each of which works super-speedily, or works without showing its working hand. Among the latter: an undereye cream that looks enough like a makeup foundation to be worn with same; a throat cream that's on for the day; a wrinkle stick to whip out of a handbag to soften a wrinkle that asks to be undried. Other workers—these of the quick-persuasion—are a whisk-away cleanser; an astringent that rinses but doesn't strip the skin; a night cream called Dry Dry Skin Crème for a skin that's Parched Parched. Coiffures, here and opposite: by Hugh Harrison.



yes...

BEAUTY bulletin

You have choice, real choice, in the shade-selection of skin. Not only that, but you can have both tint and transparency simultaneously. New foundation creams—so light and fresh on the skin you could think of them as tinted moisturizers—are here. See one such, mid-performance, at left. (If we'd wanted to, we could have mapped out eight areas and given her face eight distinctly different tonalities.) . . . Yes, glow-on-glow is the big makeup habit. You build glow—that's right, *build* it—right over your makeup; pile it on until you out-dazzle a Mazda bulb. Cheekbones and temples are the natural sites for lights. But knobs of foreheads look marvellous when you put the beam on them. (The face of the hour positively beams.) What, exactly, do we mean by glow-on-glow? We mean some form of light-reflector, not white, but tinted beige or pink or russet or pale mocha, in which there's frost—but frost melted to the merest, subtlest glimmer. When you're building glow-on-glow, use the highlighter in which pearl has been homogenized with colour. And make it fit the skin—like skin. . . .

Yes, you'll have to face the hair question again. And—yes again—you'll probably solve it with hairpieces. If you keep your hair long, a mane, think of picking up a stretchy, fits-any-headsize short wig.

It'll take care of the cutting urge without recriminations. If you wonder what your next hairpiece ought to be, it's a corkscrew curl. Found to be most workable, in fact, is a whole collection of corkscrew curls of varying lengths (but don't have more than two to a base if you're going to be doing the installing yourself). The nape, of course, is where you fasten the corkscrew curl or curls. With? Ribbons or flowers? Well, no. They're nice, always were, but pavé stars and crescents are somehow more upward and onward. . . .

Yes, autumn-winter makeup will include leg makeup. We don't see stockings getting any less lacy or less openwork, meaning any less delightful when they're worn over tinted leg makeup bases. So you might as well consider adding new colours of same. And while you're at it, add to your skin-treatment collection something formulated to smooth and comfort the skin of the foot. This skin, we hardly need tell you, is not of the same breed as that which covers your face, the backs of your hands, your throat. The pedal skin is tough. Get something equal to its special characteristics and their needs. . . .

We haven't said a word about lipstick. But there's no question about it: though the muted glosses are fixtures, and will remain so, we do think lipsticks with more voltage are due. . . .

SLIP RIGHT INTO IT—TINT IS HERE FOR SKIN

The month is September. This could very well be the case: your skin is tawny, gleamy, blessed by sun. And, having enjoyed a look of what appears to be bare-faced health for the past two months, you're reluctant to change a thing. But where in the autumn world are you to find a reliable source of sun? In tints, says Revlon. Or in any case says Revlon's Ultima II collection. News on the fashion calendar of that group of beauty makers is a series of eight tints (six degrees of tawny and two depths of bronze) that silk the skin, add polish, and establish as much colour as you like. Without looking made-up or faked up. Tint is the word that's used to describe the thin, smooth, fresh-looking colour the Ultima II Bronzage collection delivers. The cream comes in a tube. Spreads smoothly. Fools anyone. . . . At left, three of the eight tints.



**Spangled tennis dress—
chained, crossed**

THE NEW YORK COLLECTIONS

For golden evenings, *left*, a spangles-anyone dress with V-neck, covered in gold-colour sequins. A gilt chain belt dangles a large beaded formée cross. With this, golden legs and sandals, polished hair with a sudden swoop of sideburns. Dress by Adele Simpson; about \$250 at Lord & Taylor; Hutzler's; Rich's; Frost Bros. Belt and cross by Apex Art. Fiorentina shoes. More Adele Simpson news: her first perfume—cool, compelling—called Collage. *Right*: The fur-trimmed suit—great here in pale-pink wool with schoolgirl collar and cuffs of bisque-grey Persian lamb. Narrow jacket to the hipbone, with twinkling buttons; a dress inside with skirt fullness. By Ben Zuckerman, of Anglo wool, loomed in America. K. J. L. jewellery. All at BonwitTeller. Suit: Nan Duskin; Montaldo's; I. Magnin. Both pages: Hanes stockings; Kenneth coiffures.



**Furred suit—
a pinker
shade of pale**



THE NEW YORK COLLECTIONS

The red coats are coming, *left*, dashing on here in bright red chinchilla cloth with a little tabbed and side-buttoned throatband. A wool mark coat by Laird-Knox. About \$215. Napier earrings. All at Bonwit Teller. The coat also at Hutzler's; Julius Garfinckel; Montaldo's.

Centre right: Red-coat red chinchilla cloth sparks an easy, double-breasted, raglan-sleeved coat with straps on the sleeves, a pleat in back. By Matlin, of Anglo wool loomed in America. Napier gilt ring. Golo boots. All at Bonwit Teller. Coat also at Joseph Horne; Hudson's. Phoenix pantie stockings. Sant' Angelo red-and-gilt ring. Coiffure: Alan of Kenneth. *Above right:* Knockabout-the-world coat in red blanket plaid double-faced in grey wool, with hardware fastenings, high red leather belt and edgings. By Bonnie Cashin for Philip Sills, of Otterburn wool. About \$190. At Saks Fifth Avenue. Bagatelle bag. Boots by Kickerino. Coiffure by Alan of Kenneth. *Below right:* The shirtdress goes on—zipping into a little flick of short pants . . . tan gabardine, chained at the waist. By Larry Aldrich; Meyer Woolens fabric. About \$190. K. J. L. belt. Both: Saks Fifth Avenue. Old England watch. Finesse by Stevens stockings. Herbert Levine boots. Coiffure by Kenneth. Hats on both pages by Mr. John.

**The coat with a
tabbed throatband—
red-coat red
chinchilla**




***The double-faced
coat with
hardware fastenings—
blanket-plaid red***



***The coat with
raglan sleeves—
red-coat red
chinchilla***

***The
pants-dress
with shirt
tailoring—
zipped
and chained***






*The shirtdress
in brown jersey—
V-neck, high belt*

THE NEW YORK COLLECTIONS

A great little dress in a great big colour, *left*: the shirt extended—briefly—in chocolate-brown wool jersey with a collared V-neck, high wide belt, patch pockets flapped on the hipbone . . . wear it short short short. By B. H. Wragge, of Jasco jersey knitted in America. About \$125. K. J. L. earrings. Ruth de Sansegundo bracelet. Hermès shoes, to order. Lady Exeter stockings. All: Bonwit Teller. Dress, also at Rich's; Neiman-Marcus; I. Magnin. Great little number for brown: DuBarry's Glissando Creamy lipstick, Pink #55. *Right*: Hurrah for the red stripes and blue—as neat a little striped coat as ever there was, in wool gabardine buttoned up over its own short-sleeved dress striped to match. A wool mark costume by Abbe Rabiner, of Anglo wool. About \$250. K. J. L. earrings. Schiaparelli watch. Sant' Angelo ring. All: Bloomingdale's. Costume: Wanamaker's, Phila.; Woodward & Lothrop; I. Magnin. Kickerino boots, to order: Best & Co. Mr. John hat. Coiffures both pages: Alan of Kenneth.



**The smallcoat
in stripes—
red and navy**



**Knit
culotte suit—
black, white,
chains**

THE NEW YORK COLLECTIONS

The culotte suit, *left*—now in knitted wool. Black with white sleeveless blouse, marvellous for getting around anywhere. By Kimberly; about \$100. Sheffield watch. Mimi di N earrings. Abbe Creations belt. All: Saks Fifth Avenue. Turnout: Rich's; Dayton's; Neiman-Marcus. Adler socks. Cover Girl shoes. Coiffure, by Alan of Kenneth. *Centre*: White knitted wool dress, small at the top, black bands crusading around a high waist and down the front. Skirt, a little full. A wool mark dress by Betty Carol for Mam'selle, in junior sizes; about \$70. At Gimbels. New York; J. W. Robinson. Mimi di N jewellery: Bonwit Teller. Belle-Sharmeer pantie stockings. Coiffure: Kenneth. *Right*: Chocolate-brown camel-hair tabard over a turtlenecked white dress; a brown belt wraps it all together. A wool mark turnout by B. H. Wragge, dress of Jasco wool jersey; about \$225. Lady Exeter stockings. Both, at Bonwit Teller. Costume, at Julius Garfinckel; Hudson's; I. Magnin. Sant' Angelo tasselled bracelet. Coiffure, by Alan of Kenneth.



*White knit dress—
black crossbars*



*The belted tabard—
brown over white*

***Bias-plaid cape—
straight-cut skirt***



***Bright plaid cape—
pants-dress
underneath***





Cape turnout—black-and-white windowpane plaid

THE NEW YORK COLLECTIONS

Capes are here. They've been swashbuckling onto the scene for several seasons—now, they've really hit with a bang...Three flings of plaid, *far left, below:* in cranberry, navy, gold—wide-swinging cape, short, belted pants-dress, Sherlock Holmes muffler. Turnout by Barberini, in Berroco plaid wool loomed in America. At Saks Fifth Avenue; Dayton's. Sant' Angelo bracelet. Plaid casquette by Emme. Fishnet tights by Phoenix.

Directly left: Bold black-and-white plaid cape-suit, the cape bias-cut, collared, diagonally closed with a big, zippy industrial zipper. Plaid skirt, straight cut....By Modelia, in plaid wool by Berroco, loomed in America. About \$125 at Saks Fifth Avenue; Wanamaker's, Phila.; Rich's; Neiman-Marcus; Frederick & Nelson. Robert Originals earrings, Old England watch; both at Saks Fifth Avenue. Coiffure by Kenneth. *Above:* Whirl of cape in black-and-white windowpane plaid wool, over a jacket and skirt to match; under *them* is a little white wool top. Cape, jacket, both zipped up the front—the cape, with a hefty industrial zipper. Turnout by Oscar de la Renta, at De Pinna; Stanley Korshak; Swansons. At the wrist: a Marvella bracelet, at De Pinna. Upper bracelet by Trifari. Adolfo's dashing black fox hat. Coiffure by Alan of Kenneth. *Right:* Coat that swings wide from a narrow top—a marvel of bias cutting, in red-and-green plaid. Tiny funnel neckline, wide sweep of hem, big zipper in front....By Oscar de la Renta, in Royal Woolens wool; at Lord & Taylor. Kislav gloves: Best & Co. Paraphernalia watch. Black fox hat by Adolfo. The stocking-long black stretch buckled boots, by David Evins for Oscar de la Renta.



Bias-plaid coat—swung over boots



**Vivid plaid—
dress plus a
swing of jacket**

**Purpled plaid suit—
shorts plus a
fling of panels**

THE NEW YORK COLLECTIONS

Bright, bouncy plaid dress and jacket, *above*, in red, gold, green; collarless jacket with gilt buttons. By Geoffrey Beene, in wool; at Bonwit Teller; Harzfeld's. Plaid cap by Emme. Stockings by Phoenix. Shoes: Cover Girl. *Right*: Smashing plaid—red, blue, green, purple. Smashing suit—short pants, to wear with or without a pair of fore-and-aft panels; boxy jacket; purple jersey turtleneck. A wool mark turnout by Joseph Pruzan; about \$185. Lord & Taylor; Lou Lattimore. Watch by Old England, at Lord & Taylor. Coiffure by Kenneth.



**Swinging jumper—
hound's-tooth checks
plus turtleneck jersey**



**Jersey shirtdress—
diagonal checks plus
chain at the waist**



Left: Enormous hound's-tooth checks—black, brown, off-white—on a narrow-topped jumper that widens at the hem. Underneath: a hooded black jersey. Turnout by Chuck Howard for Townley, in wool and rayon (Len Artel fabric) about \$190 at Henri Bendel; The Blum Store, Phila.; Neiman-Marcus. Mad-caps hat: Henri Bendel. Ball ring by Hattie Carnegie at Lord & Taylor. Boots by Kick-crino, to order at Best & Co. *Above:* Easy little shirtdress held with a chain...diagonal checks of purple, beige, and white; diagonal stitching over the shoulders. By Lotte, of double wool jersey. About \$110, at Lord & Taylor; Halle

Bros.; Frost Bros. Chain belt by K. J. L. (to order); Old England watch; Julianelli shoes; all, Lord & Taylor. Albert Weiss earrings. Hudson stockings: Henri Bendel. *Right:* Dashing coat in bold black-and-white plaid tweed, flashed with scarlet—scarlet epaulets, scarlet belt that buttons in back. Unseen, a dirndly plaid tweed skirt to match; a blouse and coat-lining of white silk crêpe, butterfly-printed. By Burke-Amey. Coat, skirt, of Richard Barr wool. Henri Bendel; Nan Duskin; Sakowitz. Halston hat: to order at Bergdorf Goodman. Sant' Angelo jewelry: Henri Bendel. Coiffures, this page: Alan of Kenneth.

**Belted coat—
bold black-and-white
plaid plus scarlet**



THE NEW YORK COLLECTIONS

Pulsating stripes, *right*, sashed in leather—the knit with nine lives. By Leslie Fay, in orange, black, and white wool and rabbit hair (belt added). About \$36. Sheffield watch. Both, Lord & Taylor. Dress: at Hudson's; Marshall Field; J. W. Robinson. Schaffer belt. Beautiful Bryans tights: Bonwit Teller. Cover Girl shoes. Kenneth coiffure. *Centre*: Belted high, wide, and leather over big black stitch-stripes—a fly-front

smallcoat as fitting and flared as the dress beneath. Handmacher by Mario Forte, in black-striped red Rochambeau wool. About \$200. Schiaparelli watch. All: Altman's. Turnout, also Wanamaker's, Phila.; Halle Bros.; Stix, Baer & Fuller. Cloche by Halston, to order at Bergdorf Goodman. Gloves by Sant' Angelo for Crescendo-Superb. Belle-Sharmer stockings: Lord & Taylor. Battani suede boots. *Far right*: Brass-flashed navy-wool chinchilla cloth, so simple and straight it could catch the school bus. By Frechtel. Lord & Taylor; Harold's; Montaldo's; I. Magnin. Kenneth Lane gilt bracelet. Mimi di N enamel bracelet. Sant' Angelo ring. Madcaps cloche. Phoenix pantie stockings. Bonwit Teller shoes. Both coiffures by Alan of Kenneth.

**Belted knit dress—
stripes to live in**



***Fit-and-flare coat—
basting-stitch stripes***

***Brassy chinchilla coat—
straight as a schoolgirl's***



***Double-faced turnout—orange
plus purple-orange print***

***T*HE NEW YORK COLLECTIONS**

Orange fabric, *left*, double-faced to purple-and-orange print—wonderful for a dress and coat, both closed on a sidelong slant. The dress, with a belt and brass buckle. By Samuel Winston, of Nattier worsted and Orlon. Sant' Angelo jewellery. All at Bergdorf Goodman. Turnout: Nan Duskin; Neusteters; Bullock's-Wilshire. Phoenix pantie stockings, at Bloomingdale's. Kickerino boots, at Andrew Geller. Glentex hair scarf. *Right*: Crackling-red wool jersey for a dress and jacket, each with inset sections of black that form the effect of little boleros. Hardware: small gilt buttons, a chain belt. Red to add: stockings and shoes. Suit by Ben Zuckerman, of Racine jersey. Sant' Angelo jewellery. All at Saks Fifth Avenue. Suit: Harzfeld's; Neusteters; Neiman-Marcus. Coiffures by Alan of Kenneth.



**Red-red suit—
black bolero lines**



THE RUSPOLIS

THEIR HILL CASTLE, VIGNANELLO, IS A SIXTEENTH-CENTURY EXTRAVAGANZA AT WHICH THEY ARRIVE IN A MASERATI



Principe and Principessa Ruspoli live beautifully and occasionally at their castle, Vignanello, in the pine- and cypress-dotted countryside near Viterbo, about forty miles from Rome. This massive square fortress frowns down on the village below, a rather primitive eyrie. The castle's grey stone walls and chained drawbridge are both grim and lovely. But the moated, balustraded classic garden with topiary monograms of the sixteenth-century princess who designed it, has a mellow beauty. To the villagers, the arrival of the Ruspolis is like a space capsule touching down. Handsome, dark, emaciated Principe Alessandro Ruspoli, who is known usually as Dado, is a poet, painter, photographer, a practitioner of yoga, and an authority on astrology and Oriental art. Fresh, thin, adventurous, Principessa Ruspoli, who was Nancy de Girard de Charbonnières, and now the mother of three-month-old Francesco, likes to clamber over the castle's battlements in the longest leather boots and the shortest skirts. (When she gardens at Vignanello, she wears a boutique yellow raincoat with the sleeves slashed out.) Oddly enough this engaging couple belong as much to the Renaissance as to Rome's screeching Piper Club.

The beautiful, forbidding ancestral castle of the Ruspolis. Opposite: Principe and Principessa Ruspoli at the gateway to the topiary garden, once mostly rosemary but now boxwood. Left, above: peasant house and a chapel. Directly above: The Ruspolis with Maserati. Left: the grey stone castle, from the formal garden.





Principe and Principessa Ruspoli delight in their extraordinary castle, Vignanello, with its green parterre, the giardino all'italiana, opposite, designed in the aristocratic taste by a Ruspoli forbear, Principessa Ottavia Orsini. This page: Principessa Ruspoli who is exactly of her time.



VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS



***Anne Uzielli
knows that a
boutique today—
if it's boutique—
is plenty sharp....***



***that there is always
such luxury,*** such exotica in
Bonwit's S'fari boutique—like the ki-
mono (above) of creamy silk satin twill,
striped with bois de rose, palest almond
. . . designed by Jay Jaxon. \$275. . . .
***that skylark-y se-
quins*** are a speciality of Bob Bug-
nand's boutique, which is why Mrs.
Uzielli (left) is trying on one of the
yummies—all crusty aquamarine pail-
lettes carved out with roller-coaster
stripes of purple, magenta, lemon, jet . . .
\$550. 200 East 62nd Street. . .



that the place for Mrs. Uzielli and all of us

to find stretchy blacks—those slithery cling-to-me sort of Barbarella dresses made of some kind of nylon yarn stuff that's give and take—is Etcetera. Mrs. Uzielli (right) zipped into the black suit—a little something of flared-skirt dress covered with a jacket metal-clipped up the front and close to the wrist. \$70. Etcetera, 136 E. 57th St.



that stalking the leather boutiques is a fine sport.

That the lines of the design have to be honed fine, the workmanship super superb . . . look what Anne Uzielli found in Casa Cuero boutique (above). A raglan-sleeved pullover and kick-pleated mini of glove soft suède, cinnamon shade. \$115. And (below right) Mrs. Uzielli admires all the angles of a narrow-shaved coat with matching trousers of cadet blue suède. \$215. Casa Cuero, 202 East 61 Street. . .



that one of the all-time sharp shooters

is Jax. That naturally they are the ones to stretch a black knit sweater (left) right, tight down to a mini hem. \$50. Jax, 7 W. 57th St. . .

JACK ROBINSON

Also Anne Uzielli knows that T. Jones is the boutique that brings in from Paris, France, the super Janine Proco knits. That this season a Proco is knitted in three parts like the giant turtleneck, rib-hugging, dirndl-skirted mini with matching tights and a big clump of a head-covering cap—all sections in brilliant church-purple. \$195. . .

And we all know black is what a boutique has to have which is why T. Jones is cutting some of their great architectural shapes in black—black twill and black heavy crêpe, \$80 to \$90. T. Jones, 15 West 57th St. . .

VOGUE'S OWN BOUTIQUE Continued *It has no end, no it's to be thrown up into the sky....*

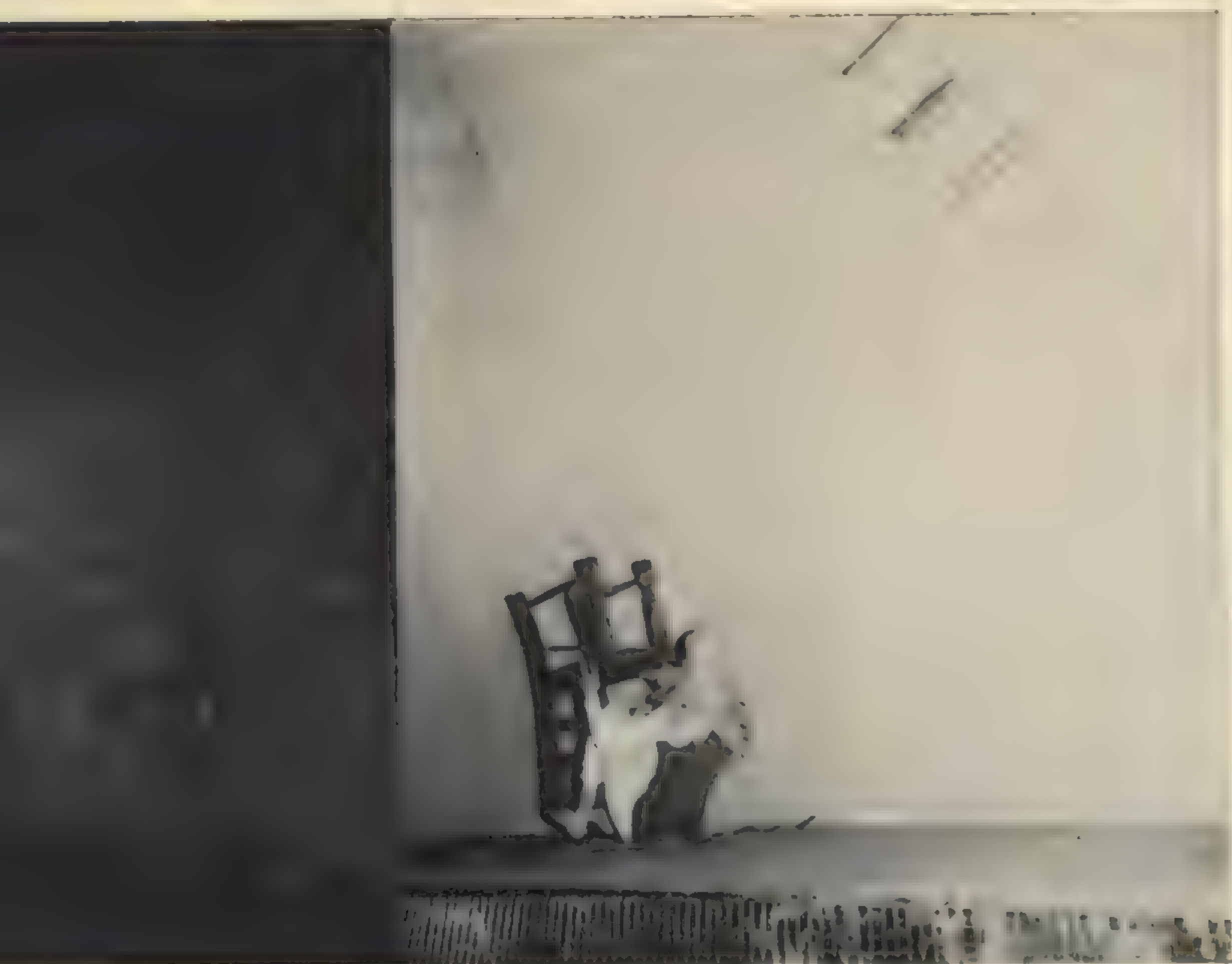


It's the safe trip....

From the first step up the black-as-night stairs, it's up and away—to the clouds, to a strange marvellous suspension, a romantic fantasy, to a total unreality—on a trip that each reads his own emotion into. . . . The eye explodes to blinding flashes of black, purple, white, white light; widens as the walls, the ceilings, the floors, the crowds, are flooded, washed over, with pulsing patterns, images, canvasses of colour. . . . The floor glistens with giant butterflies, fuchsia, magenta, purple, green—phosphorescent as if flying beneath water. . . . The walls, stretched with something bluish white, respond to the touch as elusively as mist. . . . The crowd swirls, eddies as in mist, half seen, felt rather than touched, always in motion, groping to the beat. . . . The ear is like a sponge assaulted by the roar, the shriek, the sensuality of the beat—the beat that holds all together. . . . From nowhere there is now a girl—in Ophelia white, flitting, dipping, dispensing flowers. . . . Now there is a man, slowly, silently, swinging across the ceiling, dropping like a feather by the band. . . . Now there is a live band in one corner, and a girl is carefully balancing a chair, tipping, moving—while the trapeze above sways as if in a dream. . . . It's like a dream with all its distortions, its beauties, its tinge of nightmare. . . . This is “The Electric Circus”—the place everyone wants to visit now, more than a place just to dance, to listen, to watch . . . but an experience. Perched above the Dom bar on St. Mark's Place, “The Electric Circus” is extraordinary. . . . “Lucy in the Sky with Diamonds” has a new place to wear them.



middle, no beginning.



JACK ROBINSON

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VOGUE'S DECORATING FINDS
AND IDEAS FOR
FASHIONS IN

LIVING

The In Garden...Indoors



GRIGSBY

It's always summer in young Mr. and Mrs. David T. Schiff's garden room shown above. Architect Keith Kroeger and decorators Diane Tate & Marion Hall helped them achieve this mise-en-scène for trees, plants, flowers in profusion . . . in pots, tubs, baskets, cachepots; on the floor, on tables, on the walls, even in an antique birdcage. A wall of French doors, green slate floor, white walls, and wicker furniture with flowering cotton pads, add a country house look to a New York apartment. Twenty-five pots of flowering plants rotate to and from the terrace for bloom. The Schiff indoor garden was designed by The Greenery, 306 E. 53rd St., N. Y. 10022.

The indoor kitchen garden ... Australian wild flowers.

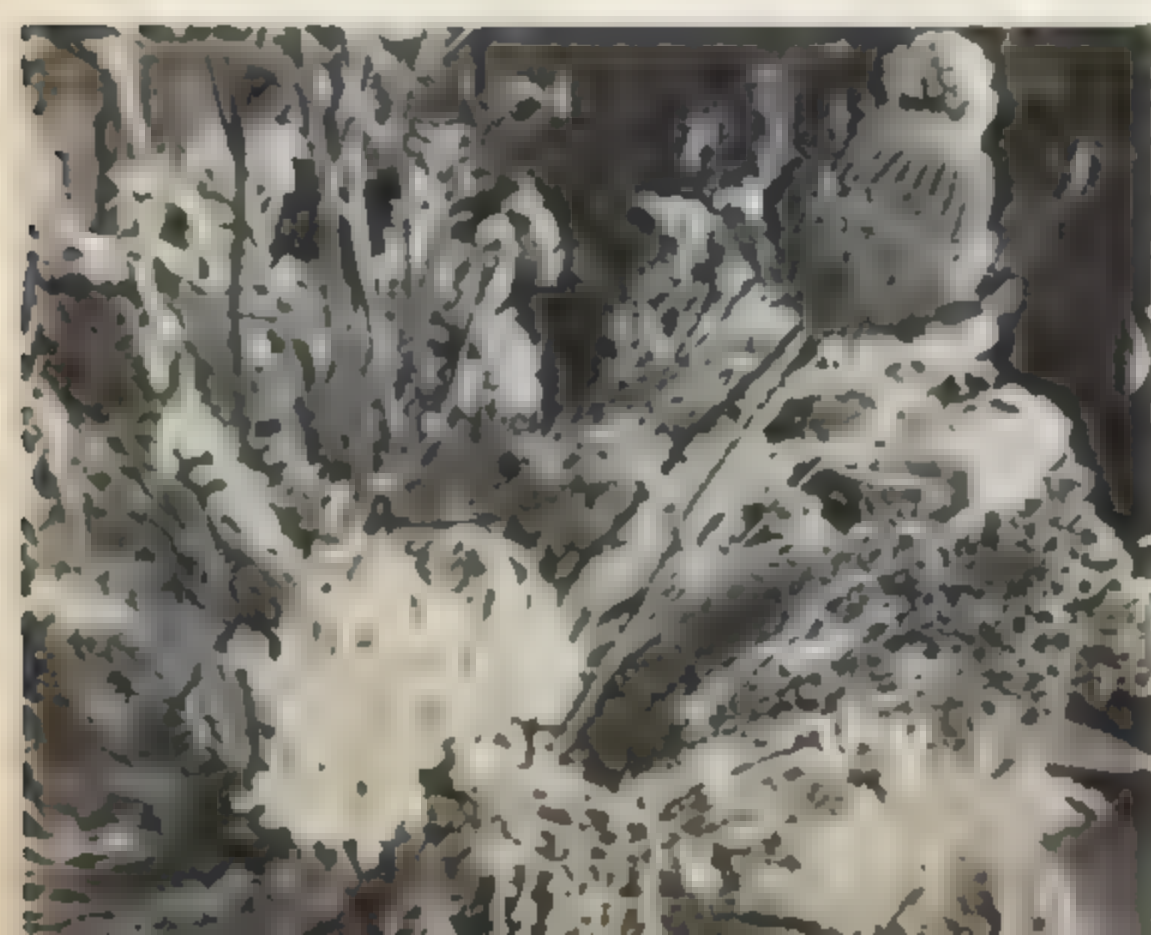
The basket, left, holds Cos and Bibb lettuces, carrots, parsnips, dill, tarragon in pots. They are brought in daily from the gardens of the Four Seasons Restaurant, but might have come instead from one's own indoor kitchen garden. Peter Dunlop of Horticulture House gives instructions for raising vegetables and herbs indoors on page 334. Also, on page 333, advice on the care of house plants from Robert Perkins of The Greenery; a listing of the plants in the Schiff

garden. Mrs. Ellsworth Donnell arranged the flowers, left, for a dinner party she was giving months ago. The snapper: they are everlasting wild flowers from Australia, flown in by Qantas, which dry without changing colour or shape. To order, Stephan Barany, 149 E. 72nd St., N. Y. 10021. Allow three weeks.

DAVID MASSEY

An atrium-studio-jungle . . . like a Rousseau painting.

David Webb, the young New York jeweller whose animal jewels have made fashion history, designs in a great atrium under glass. Here, surrounded by tropical foliage, animals of faience, stone, vermeil, his own brilliantly coloured paintings, he works, relaxes, and entertains. For years Mr. Webb has collected pre-Columbian sculpture, animal figures, and plants. His first small New York apartment was two-thirds garden, one-third living quarters. Now he shuttles trees in tubs and potted plants from his country greenhouse to his town studio to insure Rousseauesque richness at all times. White brick walls and tile floor say atrium, but Régence and Queen Anne chairs, a sofa and chairs covered in Ken Scott's zebra print, remind that this jungle is under glass. Mr. Webb designed his garden room, humidifiers and controlled temperature assist his very green thumb.





Jessica was born with an Oneida spoon in her mouth.



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Jessica adored the inviting texture. The delicate etching of leaves on its handle. The satisfying heft and balance.

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Patterns standing, left to right: "Wintersong," "Lasting Rose," Oneidacraft® DeLuxe Stainless; 50-piece service for eight, \$39.95. "Paul Revere," "Cantata" (lying down). Community® Stainless; 50-piece service for eight, \$59.95.

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There is also material covering the wine to select for a dish...evaluation of cooking equipment and utensils...tips on baking, poaching, barbecuing and other forms of cooking...plus ideas for atmosphere, table settings and decorative surprises that will enliven every meal and party.

Good cook? This book can make your reputation as a great chef!

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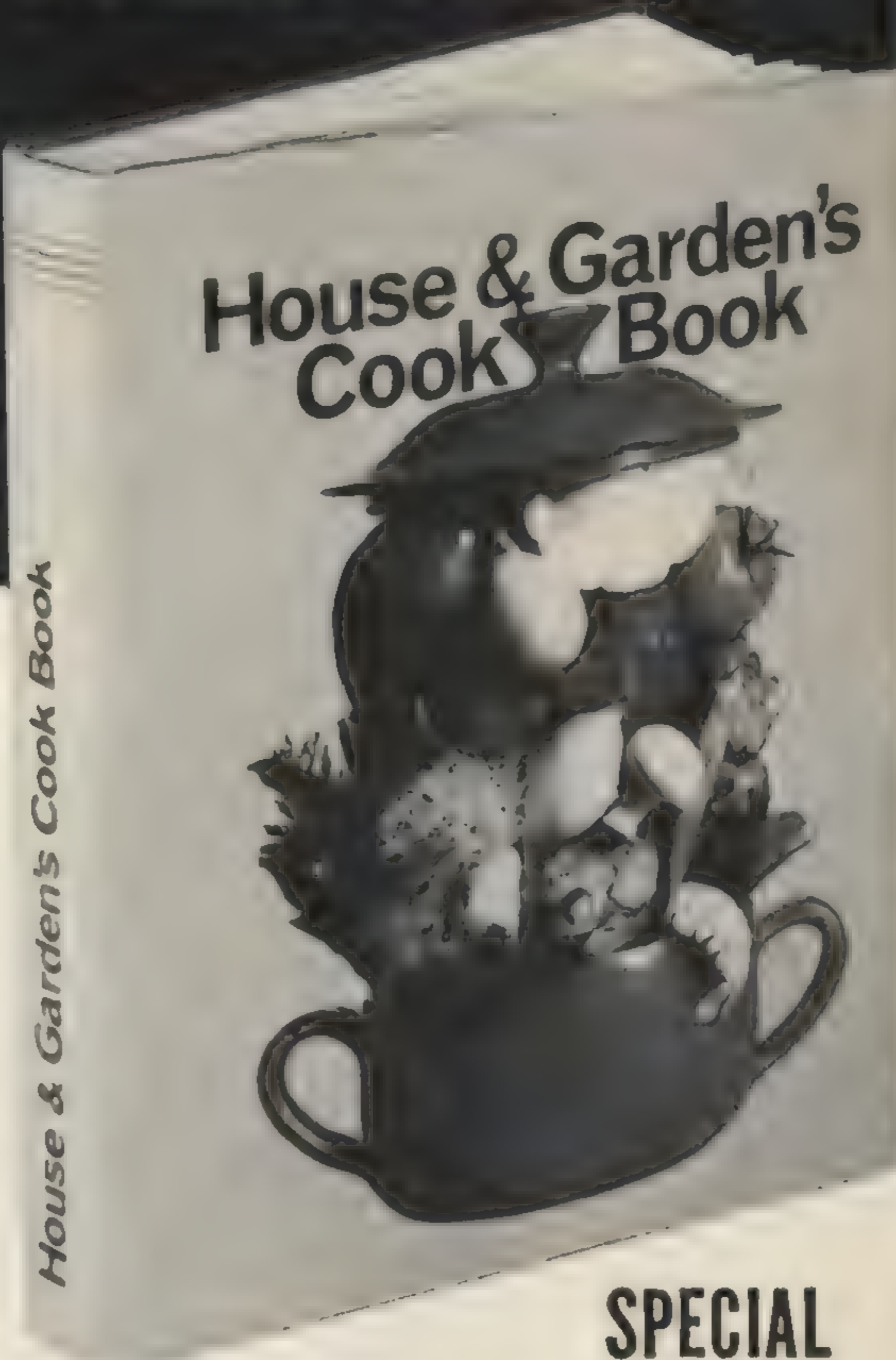
■ Beef Wellington, Perigieux Sauce ■ Lobster Strudel with Béarnaise Sauce ■ Rolled Chicken Pâté ■ Miniature Shrimp Quiche ■ Oysters Rockefeller à la Franey ■ Baked Lobster Fire Island Style ■ Roast Turkey Woburn Abbey ■ Breadfruit Vichyssoise ■ Crêpes Directoire ■ Soufflé Orientale

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Tip sheet for indoor gardeners

The Indoor Flower Garden

Robert Perkins, The Greenery, 306 E. 53rd St., N. Y. 10022, gives the following tips on the care and feeding of potted trees and plants which flourish indoors:

FIGUS TREES:
Nitida ...
Benamina Exotica

Need sunlight—preferably eastern or southern exposure—should always be kept moist.

FERNS:
Cibotium ... *Boston*
Hybrids, such as
Fluffy Ruffles,
Lacy Fern,
Whitmanii ...
Maiden Hair

Need shade—must always be kept very moist—do not like bright sunlight which causes them to burn—grow best in rooms which are not dry—can be sprayed frequently with a fine spray to moisten their leaves.

PALMS:
Kentia ...
Roebelenii ...
Areca

Do well in bright sunlight—will, however, live in areas that are not as bright—when watered they should be soaked thoroughly and then allowed to dry out before the next watering—this prevents the roots from rotting. Roebelenii palms are particularly hearty.

ORCHIDS

Orchids seldom flower outside a greenhouse; however, when flowering, are quite easy to maintain in apartments—orchids in general should be watered generously (about twice a week). Frequent soaking of the plant and spraying of the leaves with a fine mist are recommended.

SEASONAL PLANTS:
Cinerarias ...
Kalanchoes ...
Primroses

In New York, are almost always force grown—that is, brought to flower in a greenhouse—can be expected to keep flowering for three to four weeks—should be watered generously (daily).

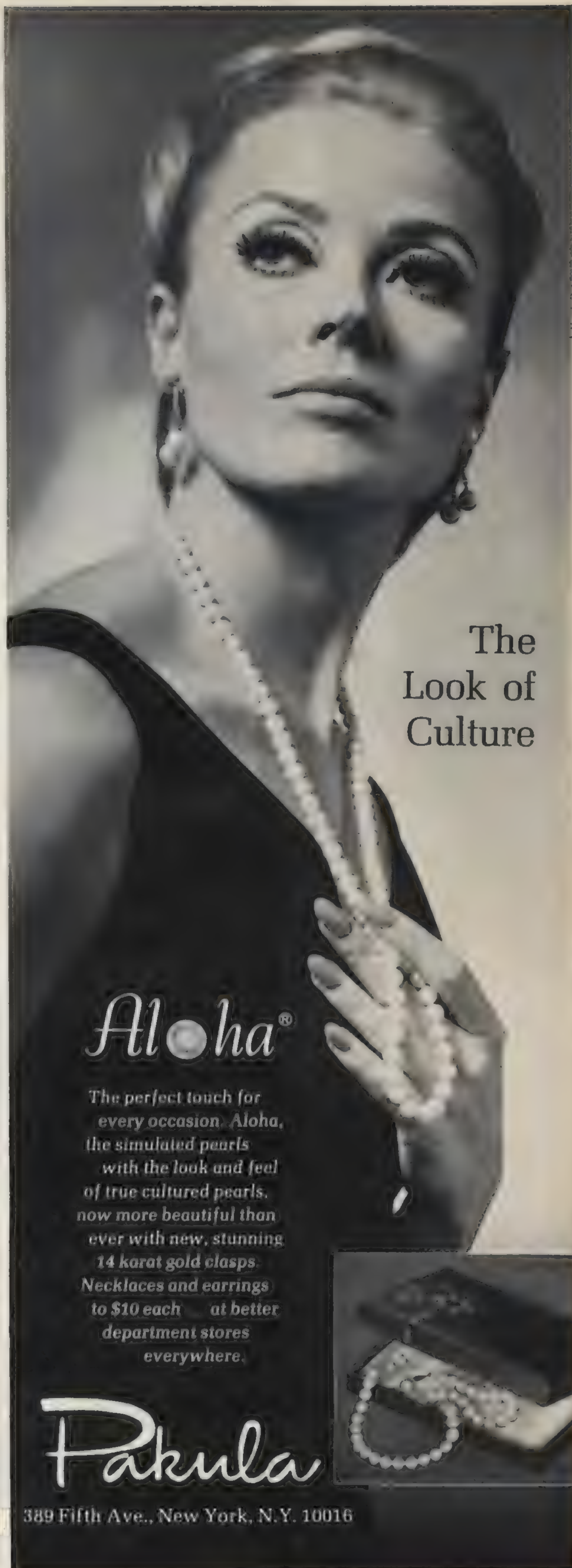
POTTED BULBS:
Amaryllis ... *Tulips* ...
Daffodils ...
Hyacinths ...
Crocus ... *Iris*

Potted bulbs can be forced to bloom in apartments by watering generously—decrease watering to maintain their flowering for a longer period—bulbs can then be stored when they cease to flower—and be replanted the following year.

FOOD AND DRINK

Plant food should be used sparingly—when feeding always adhere closely to the directions for the particular brand, as they vary. Plants must be watered regularly.

(Continued on page 334)



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(Cost of mailing trial size bar).

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Send 10¢ and your name, address, and zip code (a must!) to Neutrogena, Dept. V-9, Box 1660, Santa Monica, California 90406.

Tip sheet for indoor gardeners

(Continued from page 333)

LIST OF PLANTS
USED IN THE
DAVID T. SCHIFF
GARDEN, PAGE 330

Ficus trees—nitida and benjamina exotica; yucca tree; davallia fern (squirrel's tail fern); grape ivies; primroses; kalanchoes; standard geraniums.

The Indoor Kitchen Garden

Peter Dunlop, Horticulture House, 347 E. 55th St., N. Y. 10022, gives his *own* tips for growing herbs and vegetables, from seed, in flats on shelves or windowsills. Pot excess plants, when seedlings need thinning, for kitchen use or as decoration . . . one Cos lettuce like a giant pale-green cabbage rose, a hanging basket of roseleaf geraniums, a treillage of climbing beans.

SEED FLATS

Two-part flats of metal made to order: a perforated flat rests in a slightly larger, gravel-filled base to catch excess water. Temporary flats: use two aluminum foil baking pans, the smaller perforated on the bottom. Draw water from lower pans with a basting syringe. Non-draining planters: place a 1" base of pebbles, then a perforated polyethylene sheet, then the soil. At each corner stick a tube of bamboo or hose reaching to the bottom. Draw off excess water with a syringe stuck into the tube. Fill all flats with a soil mixture of 1/3 sand, 1/3 humus or peat moss, 1/3 garden soil laid over a 1" base of fine gravel. Underground vegetables like carrots need 12" of soil, above-ground ones need 6" of soil.

LIGHTING AND TEMPERATURE

Bathrooms are ideal for seed flats, plants . . . are humid, tile-floored, can take extra lighting. Overhead light is best for growing . . . attach Grow-lux tubes or Duro-Test bulbs to the ceiling. Plug them into an ordinary refrigerator timer plugged into an electrical outlet. Set timer for four hours of light if room is light . . . six-eight hours if room is dark. If leaves are pale give more light, if browning at edges, less heat. Diffuse heat with opaque plastic over windows or lights. A treillage ceiling of plastic sheets in a wood frame, over the lights, would be perfect. Plants near windows should be given a quarter turn daily, flats re-

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versed every few days to insure straight growth and full foliage. Room temperatures should not exceed 75° for best results.

SEEDS

Seeds which have been given a pellet coating are easier to plant evenly, to cut down on thinning. Sow seeds, following planting instructions on seed packet, on top of soil which is 1/2" below the top of the flat. Then cover seeds with soil mixture, sifted through a coarse strainer, to top of flat. Tamp soil down firmly.

WATERING

Water seedlings evenly with a bulb syringe, allow to get a little dry, water again, et cetera. Leaves like to be clean and damp so spray daily . . . use a fine-mist spray like a clean Windex bottle. Always use lukewarm water . . . never cold. Water deeply rooted plants in pots by submerging just over top of pot. When pots stop bubbling, remove and drain. Plants should never stand in water.

TRANSPLANTING

Seedlings are ready to transplant when at least two tiers of leaves have grown and thinning may be needed. When potting allow ample depth for roots, 10" for tomatoes, and plant at same depth as in flats. Put pole or vine plants in pots or boxes using plant stakes. Tie twists, plastic-coated metal ties, tightly to the stake, loosely around the plant so as not to hamper growth. Trellises may be made of chicken wire fastened to stakes, or of thin wood strips or bamboo. *Note:* lettuces may be thinned by cutting leaves to use as needed when plants are at least 3" high.

HERBS

Mint, chives, leeks, thyme, basil, tarragon, oregano, dill, sage, lavender, rosemary, lemon balm, roseleaf geranium, parsley, et cetera, can be bought in pots or grown slowly from seeds. Pinch the top growth of herb leaves, except parsley, to prevent flowering, force the strength back to the roots. Dill tends to grow wildly, go to flower and seed quickly if not pinched. If so it is finished. For kitchen use pick the outside leaves. If centre parsley leaves are pinched or picked all the plant will cease to grow . . . always pick from circumference. *Note:* Scratching a cake of soap before gardening will keep fingernails clean.



The Burtons

(Continued from page 284)

"The quickest access to the Burton hearts is through misfortune. On the film *Becket* I had an assistant who was visited one day on the set by his wife and child. The boy had been a cripple since birth, and the doctors had pronounced the damage incurable. When Elizabeth, as usual, was on the set watching Richard's performance, she noticed the child moving in the background and asked why the youngster was limping. Quietly and secretly, she made a date with the mother and child in London for the next day. She took them straight to Oxford. One of England's finest surgeons subsequently performed an operation of great delicacy on the boy's leg completely curing him. Elizabeth took care of everything and told no one. I found this out much later from the assistant.

"Neither of the Burtons is narcissistic. They really dislike to see themselves on the screen and they never attend rushes in the projection room. They both mind their own business and don't interfere with the work of the director or of the other actors. However, on the rare occasions when they do express a professional doubt or make a suggestion, it would be very foolish not to listen very carefully to what they have to say. They both have intuition and, of course, great experience.

"Richard and Elizabeth are as prodigal with their energies as they are with their money. They

sometimes overtax their considerable health and stamina. They never cosset themselves and largely indulge their very robust appetites for food, drink, late nights, love and argy-bargy. But that, I think, gives their acting its spontaneity and relaxed immediacy. There is nothing miserly or calculating about either their personalities or their performances. Naturally all this causes occasional moments of exhaustion and consequent impatience with the world and all its inhabitants.

"Richard and Elizabeth are emotional liberals and their net of sympathy is flung wide. They are both respectful of The Establishment and yet they are born rebels—gypsy style. Richard is somewhat nonplussed by the fact that the career of one of his much loved brothers is connected with the upholding of the laws of the land.

"The Burtons are confident enough to have no jealousy of the success of other actors. Indeed they genuinely rejoice in the good performances of their partners and colleagues. I remember after a long and difficult scene that Richard had performed on horseback with Peter O'Toole on a beach in *Becket*. Richard dismounted and strode up towards me. 'Did you ever see such bloody marvellous acting as that young Master O'Toole came up with?' he said as he reached for a beer.

"Both have a wide vocabulary of humour ranging from the coarsely Rabelaisian to the gentlest satire. Richard has a real

love of words and of literature and will suddenly quote—and beautifully—Manley Hopkins, Rupert Brooke, Herrick, or Donne. He has of course considerably widened Elizabeth's cultural horizon. They genuinely enjoy the same things, the same people, and above all each other. Naturally some people find this very irritating.

"Aware of their social attraction as stars, they are negligent of ordinary social observances. They would willingly stay up all night for a friend in need but would forget even to telephone an excuse to a hostess. It is difficult for the social set to lionize them without getting an occasional and nonchalant swipe from the lion's paw.

"Today, when the mention of big star names is apt to bring to mind the pleasures and achievements of the day before yesterday, Elizabeth sails imperviously on—a blazing meteor of 1967. With or without her Oscars, the world public is prepared to pay money to see her. There are few stars of whom this could still be said.

"Richard is probably the actor with the greatest range and the finest sensibility devoting his talents largely to the cinema today.

"The Burtons are so sympathetic to people who have had or claim to have had bad luck that I suspect they occasionally extend their generosity to the undeserving. They are soft-hearted enough to be conned but they are big enough not to care."

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Vogue for September 15

Beverage and the beast



DAVID MASSEY

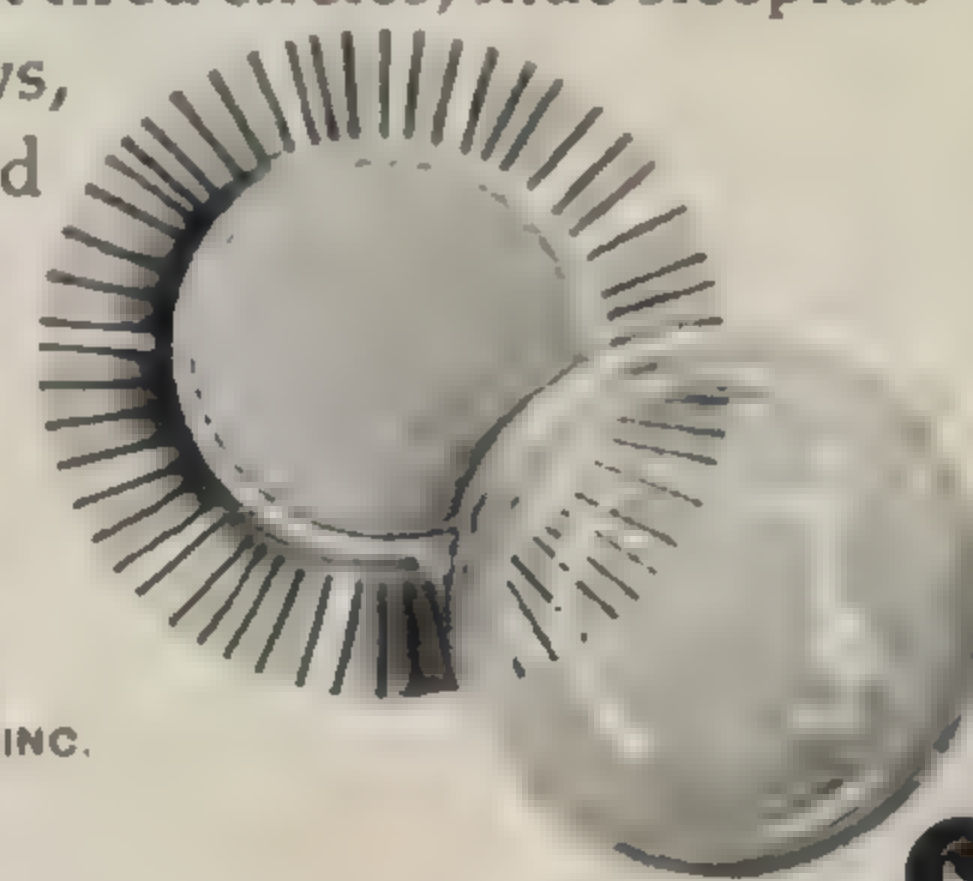
Drinks make the circuit these days in company with the crystal and bronze-doré beasts shown above. They're apt to turn up on the bar, at the table, anywhere . . . refreshments to suit the scene. The walrus pitcher with a pink Sangría, for example, of Portuguese rosé wine, lemon juice, strawberry syrup, and fresh strawberries afloat. Bronze-doré head and flippers, ruby eyes and ivory tusks make the walrus pedigreed, \$190. The dog's-head-stoppered cobalt blue or clear glass bottle, a natural for well-shaken Bull Shots or Bloody Marys ready to pour into ice-filled glasses, \$35. Bear handles tote the cooler for icing vodka or wine, perhaps an after-theatre champagne. With rack removed, it chills several tins of beer or soft drinks . . . delicious on its non-alcoholic own, Fresca is the citrusy newest and a great mixer for vodka, gin, rum, or whisky. Cooler, \$55. Matching shot glass, \$15. Belgravia House, 227 East 57th Street, N. Y. 10022.



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Eating it up at a famous spa

Call it a spa, a beauty resort, a health farm. The Golden Door in Escondido, California, is certainly one of the most written about, glowed about, crowded about spas, resorts, farms in—well at least the Western Hemisphere. Probably because it's a first of its kind and because its hospitality is such that it appears to be able to accept new guests from time to time and because it takes charge of you, every little detail of you. (Four times a year the women are cleared out and it takes charge of men.) You have no decisions to make after that initial \$600-\$650 a week one. For each of eighteen guests, the maximum allowed a week, there are forty in help to administer skilled and delicious attentions. Using as headquarters an enormous bed-sitting room with whitewashed brick walls, high-beamed ceiling, chandeliers and accoutrements individually keyed to an assortment of décors (French Provincial, Italian Renaissance, Victorian, Danish Modern to name a

few), each guest has a personalized program of rest and thrills throughout the deceptively lazy day. Among the thrills are herbal wraps, baths named Jacuzzi and Sumerian, exercises named Leonardo da Vinci, water, and dance. There's yoga, spot reducing, body control, and reducing gym—and an hour a day in The Beauty Room, a salon where hair and skin are analyzed and put back to rights and makeup is studied and experimented with.

Among the leading thrills is the food. By Harmony, the large chef. ("Do as I say, not as I do," is one of the things that Harmony says.) What Harmony does is superbly effective. The eating day at The Golden Door starts at 8 with breakfast in bed (or in your private patio, if you're inclined to rise and be shined by southern California sun). Breakfast depends on your measurements and whims, but luncheon is a community program. All eighteen of you gather in the golden charm of the din-

ing room along a stretch of table set with flowers and plates picked to complement the menu. The "cocktail hour" and ensuing dinner is sounded at 6:30 (your room phone will alert you), and cocktails will consist of the likes of tomato juice and hors d'oeuvres. Eight hundred calories a day is the Golden Door aim (except for those who need to gain weight and such characters are dealt with individually). Some 50 to 100 calories each are taken up by breakfast and hors d'oeuvres. The rest are superbly doled out by Harmony in luncheons and dinners as follow: one week's worth of menus and recipes. Since Harmony's guile is often implemented by his low-calorie mayonnaise and his Dream Whip, we preface this sampling of his system with those recipes, plus one of his famous hors d'oeuvres.

Low-Calorie Mayonnaise

Combine 2 **egg yolks**, 1 tsp. **dry mustard**, 1 tsp. **Veg-Sal**, 1 tsp. **honey**, dash of **cayenne**

pepper, dash of **paprika**, and beat thoroughly. Add 1 tbsp. of **corn oil** at a time, beating until $\frac{3}{4}$ cup of corn oil is used. Then add another $\frac{3}{4}$ cup corn oil in large dollops, and quickly add 2 tbsps. **lemon juice**. Makes 2 cups, 100 calories a cup.

Dream Whip

Blend in a deep dish $\frac{1}{2}$ cup **cold milk**, $\frac{1}{2}$ tsp. **vanilla**, 1 envelope **Dream Whip**. Whip with rotary beater until topping peaks.

GOLDEN DOOR HORS D'OEUVRE

Stuffed Celery

Mix $\frac{1}{8}$ cup chopped **raw almonds**, $\frac{1}{8}$ cup chopped **dates**, $\frac{1}{4}$ cup **cream cheese**, 2 tbsps. **orange juice**. Blend thoroughly and stuff 12 2" sticks. Chill. Or mix $\frac{1}{2}$ cup finely-chopped **shrimp**, 2 tbsps. chopped **parsley**, 1 chopped **hard-boiled egg**, 1 tbsp. grated **onion**, 1 tbsp. **low-calorie mayonnaise**. 10 calories a stalk.

(Continued on page 340)



What happens when you turn 4 top models loose in a roomful of Ollá bags? Bedlam.

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told them the styles they selected would be theirs to keep. (This collection is for real!) Our picture really doesn't do it justice. All Fall's latest colors are there with styles and sizes for every occasion. ("You really need several sizes," the girls explained. And

picked accordingly.) They also went overboard for our "Ollá-boards" so these capacious new travel bags are in the collection, too. Do see it. We think you'll love the styles. We know you'll like the prices—only about \$6 for our handbags, \$9 for our travel bags.

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Eating it up at a famous spa

(Continued from page 339)

SUNDAY

Luncheon

CURRIED CRAB STUFFED PAPAYA*
(200 calories)

Dinner

ROAST BEEF

Almost all fat trimmed from roast, seasoned with oregano and Veg-Sal.

(175 calories)

HERBED BROCCOLI*

(18 calories)

RED CABBAGE—PINEAPPLE SALAD

Shredded cabbage, chopped pineapple, low-cal mayonnaise.

(35 calories)

ANGELFOOD DELIGHT

Angelfood cake slices topped with peach slices and Dream Whip.

(65 calories)

Recipes

Curried Crab Stuffed Papaya

Halve 3 ripe **papayas** and remove seeds. In a mixing bowl, put 3 cups grated **crabmeat** and add: 3 tps. **curry**, 1 cup chopped **celery**, 3 tps. **low-cal mayonnaise**. Mix well and stuff papaya halves. Decorate with parsley sprigs and lime wedges. For 6 people.

Herbed broccoli

Trim heavy coarse stalks from 3 pounds **broccoli**. Steam spears 12-15 minutes until tender but firm. Combine and beat 4 tps. **corn oil**, 4 tps. **lemon juice**, 1 minced **garlic** clove, 1/4 tsp. **oregano**, 1/4 tsp. **Veg-Sal**, and freshly-ground pepper. Pour over broccoli and serve immediately. For 6 people.

MONDAY

Luncheon

TUNA MOULD

Served in a fish-shaped mould.
(120 calories)

Dinner

STIR-FRIED CHINESE CHICKEN*
(150 calories)

CHINESE PEAS AND WATER

CHESTNUTS

Sliced water chestnuts and

Chinese pea pods with soy sauce.
(30 calories)

BEAN SPROUT WATERCRESS SALAD*

(29 calories)

LEMON SURPRISE

Lemon dessert sweetened with Sucaryl and topped with lemon D-Zerta.

(50 calories)

Recipes

Stir-fried Chinese Chicken

Skin and bone 2 **chicken breasts**. Mince 4 slices fresh **ginger root** and 2 **scallion stalks**, then combine with 2 tps. **cornstarch**, 2 tps. **sherry**, 4 tps. **water**, and a **salt substitute**. Add to chicken and toss to coat. Let stand 15 minutes, turning occasionally. Slice 1/2 pound cooked **black mushrooms** and dice 2 cups **celery**. Heat 1 1/2 tps. **sesame oil**. Add chicken and stir-fry until it begins to brown, 2-3 minutes. Remove from pan. Heat another 1 1/2 tps. oil, add mushrooms and celery and stir-fry to coat with oil, 1-2 minutes. Sprinkle with **soy sauce** and **sugar**. Stir in 1 cup **chicken stock** and heat quickly. Then simmer, covered, until celery is done but crunchy. Now add chicken, stirring to re-heat and blend flavours about 1 minute. Serve at once. For 12 people.

Bean Sprout Watercress Salad

Wash 3 cups **sprouts** thoroughly and blanch by putting in boiling water for 2 minutes. Drain and set aside. Wash 3 cups **watercress** and, using only tender stalks and leaves, combine with bean sprouts. Mix this dressing: 1/2 cup **sesame oil**, 1/2 cup **rice vinegar**, 1/2 cup Japanese **sauterne**. Pour over sprouts and watercress. Serve at once. For 6 people.

TUESDAY

Luncheon

STUFFED LETTUCE*
(100 calories)

Dinner

STEAK

(4 ounces, 200 calories)

COMBINATION SALAD

Lettuce torn up in small pieces with chopped tomatoes, celery, chives, cucumber and French dressing.

(35 calories)

BROILED GRAPEFRUIT*

(50 calories)

Recipes

Stuffed Lettuce

Cut out core from head of **iceberg lettuce**. Rinse hollow head of lettuce and drain. To 1/2 pound **ricotta cheese**, add 1/4 cup grated **carrot**, 1/2 cup chopped **chives**. Blend and fill hollowed lettuce head. Wrap in aluminum foil and chill 1 hour. Cut in quarters and serve. For 4 people.

Broiled Grapefruit

Sprinkle 1 tsp. **brown sugar** over each **grapefruit half** and 1 tsp. **rum**. Place in 450° oven until piping hot. Serve at once.

WEDNESDAY

Luncheon

COTTAGE CHEESE AND VEGETABLES

Mixed with chopped tomato, celery, cucumber, bell pepper.

(67 calories)

HARD-COOKED EGG

(75 calories)

Dinner

SHRIMP SUKIYAKI*
(200 calories)

SLICED ORANGE SALAD
(50 calories)

GOLDEN APRICOT FLUFF
(44 calories)

Recipes

Shrimp Sukiyaki

First: pronounce it right—skee-yah-kee. Then: Grease a very large skillet (cast iron preferably) with 1/4 cup **sesame oil** and heat. Add 1 bunch **green onions** cut into 1" strips, 8 **celery stalks** coarsely sliced in 3/4" pieces, 1 cup sliced **water chestnuts**, 1/2 pound sliced **mushrooms** (or slice 6 large Japanese canned mushrooms, if

available), 1 cup canned **bamboo shoots**. Add 1½ cups **chicken consommé** or **broth**, ½ cup **Japanese soy sauce**, 1 cake **soybean curd** cut 1" x 1" x ½". Let simmer uncovered until vegetables are tender but still crisp. Add 3 cups washed and drained **spinach leaves**, 3 cups **Napa cabbage** cut in 1" pieces (if desired), and 3 cups peeled and de-veined **shrimp**. Stir gently about 2 minutes. Serve immediately—on a bed of rice if you wish. For 6 people.

THURSDAY

Luncheon

STRING BEAN SALAD BOWL*
(110 calories)

Dinner

CHARCOAL-BROILED STEAK
Marinated in soy sauce and a little oil several hours in advance.

(4 oz.—200 calories)

BAKED POTATO SKIN*
(20 calories)

RASPBERRY FLUFF
(50 calories)

Recipes

String Bean Salad Bowl

Boil 1 pound **string beans** just long enough to get tender. Drain and chill. Slice thinly 1 can **water chestnuts** and 3 **hard-cooked eggs**. Toss together lightly with beans. Heap in a lettuce-lined salad bowl and serve with the following dressing. ¼ tsp. **basil** or **thyme**, 3 tbsps. **lemon juice**, 1 tbsp. **wine vinegar**, ¼ cup **salad oil**, 1 tbsp. **minced parsley**, 1 tbsp. **minced onion**, 2 tbsps. **minced celery**, ½ cup bits of **crisp bacon**. Beat basil or thyme, lemon juice, vinegar, and oil until well blended. add other ingredients. Makes about 1½ cup dressing. Decorate if you like with 1 anchovy strip, whole or chopped. For 6 people.

Baked Potato Skin

Wash and dry 6 medium **potatoes** and bake. Scoop out inside

of potato, brush inside with **oil**. Return skins to oven. bake until brown and crunchy. Serve hot immediately. For 6 people.

FRIDAY

A semi-crash diet day

Luncheon

PIECE OF FRUIT
(50 calories)

COTTAGE CHEESE
(½ cup—50 calories)

or

RICOTTA CHEESE
(½ cup—42 calories)

Dinner

BROILED LOBSTER TAIL*
(60 calories)

RATATOUILLE NIÇOISE*
(70 calories)

ARTICHOKE-PEA POD SALAD

Water chestnuts and Chinese pea pods added to cooked artichoke hearts.

(40 calories)

FRESH FRUIT CUP

Fresh pineapple chunks, honeydew melon balls, cantaloupe balls with a dash of Galliano in a sherbet glass.
(60 calories)

Recipes

Broiled Lobster Tail

Boil 3 **lobster tails** 7 minutes in water seasoned with **Veg-Sal** and **bay leaves**. Remove from water and split in half. In a shallow pan, place lobster shell-down. Season with **Lawry's seasoning** and 1 tbsp. **skim milk** over each half lobster tail. Broil 5-8 minutes, and serve immediately with **imitation butter sauce** (corn oil flavoured with Schilling's Imitation Butter Flavor) and **lemon wedges**. ½ lobster tail for each of six people.

Ratatouille Niçoise

Heat ⅓ cup **oil** in large skillet, add 3 **garlic cloves**, chopped fine, and 1 large **onion**, sliced, and sauté until onion is transparent. Slice 2 well-scrubbed **zucchini** and peel and cube 1 small **eggplant**. Dredge zucchini slices and eggplant cubes

in **toast crumbs** and add to skillet with 2 **green peppers**, cut into julienne strips. Cover and simmer slowly for ½ hour. Add 5 **ripe tomatoes**, peeled and sliced, and simmer uncovered until mixture is thick. Season with **salt substitute** and fresh-ground **pepper**. During last 15 minutes of cooking, add 1 tbsp. **capers**. Serve hot or cold. For 6 people.

SATURDAY

Luncheon

3-LAYER FRUIT SALAD

Pineapple and grapefruit slices spread with Ricotta cheese, layered and surrounded by peach slices, splashed with almonds and Dream Whip.
(200 calories)

Dinner

BROILED CALF'S LIVER*
(140 calories)

GRILLED TOMATOES

1" slices, brushed with oil, sprinkled with chives and grated cheese.
(25 calories)

TOSSED GREENS WITH
EGG DRESSING*
(50 calories)

COFFEE BAVARIAN CREAM
(50 calories)

Recipes

Broiled Calf's Liver

Brush each portion (½" slice per person) on both sides with corn oil. Roll 6 slices of dry **Melba toast** to fine crumbs and season with 1 tsp. **Veg-Sal**, 1 tbsp. **paprika**. Dredge each portion of **liver** in crumbs and broil 30-40 seconds on each side. For 6 people.

Egg Dressing

To 1 quart of low-calorie mayonnaise, add the following: 8 chopped **hard-cooked eggs**, 4 stalks finely-chopped **celery**, 1 large finely-chopped **onion**, 6 small **sweet pickles** finely-chopped, 2 tbsps. **Worcestershire sauce**, 3 tbsps. **chili sauce**, **Tabasco**, **salt substitute**. Chill and serve on crisp greens. Makes about 1½ quarts.

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Orlando, Fla., Jordan Marsh
Peoria, Ill., Carson Pirie Scott & Co.
Philadelphia, Pa., The Blum Store; Bonwit
Teller; Gimbels; Strawbridge & Clothier;
John Wanamaker
Phoenix, Ariz., Diamond's
Pittsburgh, Pa., Gimbels; Kaufmann's
Portland, Me., Porteous, Mitchell & Braun
Portland, Ore., Lipman-Wolfe; Meier &
Frank
Providence, R. I., The Shepard Company
Quincy, Ill., N. Heintz & Sons;
Hurley Shoe Co.
Richmond, Va., Thalhimers
Rochester, N. Y., B. Forman Co.; Sibley's
Sacramento, Cal., Macy's; Weinstock-Hale
St. Louis, Mo., Famous Barr;
Sax, Baer & Fuller
St. Matthews (Louisville) Ky., Bacon's
Salem, Ore., Lipman-Wolfe; Meier & Frank
Salt Lake City, Utah, Z.C.M.I.
San Antonio, Texas, Joske's of Texas
San Diego, Cal., Broadway-Marston
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Sioux City, Iowa, Younker-Davidson
Spokane, Wash., Bon Marche
Springfield, Ill., Myers Brothers
Springfield, Mass., Forbes & Wallace
Springfield, Ohio, Ed Wren Store
Stockton, Cal., Brown-Mahin, Inc.; Macy's
Syracuse, N. Y., Dey Brothers & Co.
Terre Haute, Ind., Roots D. G. Co.
Toledo, Ohio, The Lion Store
Trenton, N. J., S. P. Dunham & Co.
Tulsa, Okla., Brown-Dunkin Co.
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Youngstown, Ohio, G. M. McKelvey Co.

Going . . . going . . .



Quick trip, take a tote, top of stack: heavy-duty red sailcloth with a red-and-black grosgrain stripe running down the middle, room for many goodies inside. About \$23.
Off for the weekend, take a weekender, middle of stack: navy-blue sailcloth trimmed and rimmed in red. About \$35.
And for a long long journey . . . what elephant? bottom of stack: a big, organized pachyderm of a suitcase that folds and holds dresses neatly, looks snappy en route in red sailcloth. About \$70. All three pieces by Lark, at Altman's.



One for the road, top left: a travelling bar of brown vinyl with room for two bottles; comes with aluminum tumblers, the necessary accessories in stainless steel.
By Ventura. About \$40. At Bloomingdale's.
Carry on, below left: a brown vinyl suitcase with less packing pinch to the inch.
By Skyway. About \$44. At Lord & Taylor.

Watch the little French purse



Hard as nails—hobnails—when it comes to money: that's the way these little French purses hoard it for you. *Above left:* Hobnailed camel-colour calf purse clutching the big bills. About \$13. *Above right:* Hobnailed black calf *petit rentier* purse keeping track of the nickels and dimes. About \$11. Both by Rolfs. Stern Brothers.



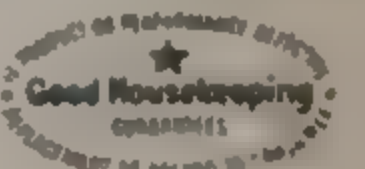
Above: Just for the change, this little French purse has bagged a cobra—a brown and gleamy one snaking its way over tan calf. About \$15. *Above centre:* Here, glinting hobs nail down the hardware look—making quite a flap on light tan leather. \$5. Both by Princess Gardner. Macy's. *Above right:* Watch-gold watching all the little French purses—no better way when it's fourteen-karat gold all the way. Watch by Angelus. About \$350. At Peikin.



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TO ENROLL: read the Prix de Paris rules on the opposite page. Then fill out the blank below (or a copy of it) and mail it by October 20, 1967, at the very latest, to the Prix de Paris Director.

TO COMPETE: complete the quiz on the opposite page and send your paper to the Prix de Paris Director by October 20, 1967, at the very latest. If you qualify after this quiz, you will be notified that you are eligible for the final thesis.

Mail to the Prix de Paris Director, Vogue, 420 Lexington Avenue, New York, New York 10017

Name _____ College _____ What Degree _____

Address at College _____ Date of Graduation _____
street city state zip code month year

Home Address _____
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Prix de Paris Quiz

• Answer ALL questions in this section.

1. Write a profile of yourself. (500 words or less)

2. Write a beauty biography of yourself or someone you know well. Include full details about looks, diet, exercise (and this may mean tennis or swimming rather than more formal exercise routines), makeup, hair, fragrance, et cetera. If you think it relevant, name specific products used. (400 words or less)

3. Describe three things in your present wardrobe that you love to own, love to wear. Then choose three fashions shown in August 1 Vogue that you would urge next year's seniors to own and wear; state briefly the reasons for your choices. (200 words or less)

Answer THREE questions in this section.

4. Suggest three names you think would be right for the full-page photograph and caption for Vogue's "People Are Talking About..." feature. Explain who each person is, why he or she is of current interest. (300 words or less)

5. Has the Twiggy-Mia Farrow look turned up on your campus? What was the reaction—the general reaction, as well as your own. (100 words or less)

6. Write a travel column for "Vogue's Notebook" about your home town, or your college town, or a place you've seen and loved. (200 words or less)

7. You are a copywriter assigned to prepare a fashion advertisement for a store to run in its local newspaper. Select any fashion from the editorial pages of August 1 Vogue as the one to be advertised, and designate the page on which it appears. Write a headline for the advertisement and appropriate copy.

Prix de Paris Rules

1. Each entrant must be graduated during the scholastic year 1967-1968, but prior to September 1968, and must receive the Bachelor of Arts degree or its equivalent from a college or university within the United States.

2. Each entrant must send in the entrance blank on the facing page, or reasonable facsimile thereof, by October 20, 1967.

3. No entrant may be in any way connected with The Condé Nast Publications Inc., nor related to any of its employees.

4. There will be a first- and second-place winner. The first-place winner will receive a year's job with Vogue as a Junior Editor and will accompany the Vogue Editors to Paris to cover one of the Paris Collections during this year. The second-place winner will receive a six-months' job with Vogue as a Junior Editor. There will be ten Honourable Mention winners, each of whom will receive a \$50 United States Savings Bond and top consideration for jobs on any Condé Nast magazine.

5. The 27th Prix de Paris consists of a quiz to be answered by all contestants, and a thesis which those who pass the quiz will be eligible to submit. Each entrant who is eligible to submit a thesis will be notified by Vogue by December 18, 1967.

6. Quiz and thesis will require answers to questions on fashion and beauty, and on non-fashion subjects (books, movies, art, theatre, music, personalities, et cetera).

7. The quiz appears here. Answers are due on October 20, 1967. Subjects for the thesis will be published in the January 1, 1968 issue of Vogue. The thesis will be due on February 5, 1968. Although questions in the quiz and thesis are editorial in nature and are based in part on material appearing in Vogue, it is not necessary to subscribe to the magazine to enter the competition.

8. Papers will be graded on writing ability, grasp of subject, general intelligence, originality, and demonstration of special talents.

9. All material submitted must be typewritten double-spaced on one side of the page, on paper not larger than 8½ by 11 inches. Your name, plus the quiz and question numbers, must appear at the top of each page. Please number each page. All material submitted becomes the property of The Condé Nast Publications Inc. and will not be returned.

10. The judges of the competition will be a board of Vogue Editors, and their decision will be final. Any dispute that may arise as a result of the determination of the contest shall be adjudicated solely under the laws of the State of New York. Judges reserve the right to hold personal interviews with the finalists before selecting winners. Winners of Vogue's 27th Prix de Paris will be notified by April 15, 1968.

Another Sex Triangle

By Henry Resnik

After spending part of each summer for the last fifteen years on the sea, I find that one of the most common love triangles anywhere is that of man, woman, and boat. Men and women have known about the rôle of sex in boating for centuries, of course. Odysseus, strapped to his mast, maintained the sanctity of the triangle and refused the temptation of the sirens, while a golfer would probably have succumbed. Captain Joshua Slocum's wife gave him free rein with his sloop "Spray" and thanked the Lord that her husband's vagaries weren't local. The wives of the astronauts, those navigators of the celestial sea, have helplessly capitulated, allowing themselves to be photographed, smiling, by *Life* magazine.

In any language with genders, a boat is feminine and so is the sea. The combination of boats and sea is at least as delightful to boatmen as a combination of Candice Bergen, Anouk Aimée, and Anna Magnani. The sea is a huge woman, Every-woman, Mother; the sea is clever and fleeting; the sea is cool, teasing. As for boats, their appeal is infinite, unique to each boat owner.

Because of the essential femininity of boats and the sea, boating has been, until recently, a man's world. Most women have realized that they don't stand a chance against the boat-sea combination, and consequently they have kept away. Throughout history boatmen have believed that a woman's place is on the widow's walk—and women have agreed.

One of the first real boat-women was Mrs. C. Oliver Iselin, whose husband, a rear commodore of the New York Yacht Club, liked to spend his Sundays heading syndicates that sponsored America's Cup defenders. This was in the early 1900's, when America's Cup defenders were not puny, sixty-eight-foot American Eagles and Intrepids, but hundred-and-forty-foot giants with crews of thirty or forty men.

The spunky Mrs. Iselin decided one day that she would enjoy leaving the comforts of her Newport cottage for occasional adventures on the high seas, and before the men knew what hit them she had her own specially built chair right on deck. Several photographs actually show her standing at the wheel. Although Newport society remained relatively calm, the truth is that everybody was too stunned to protest, rather like the victims of one of those sleight-of-hand coups in South America.

The rest is anxiety-ridden history. Mrs. Iselin's delicate foot first touched the deck of her husband's syndicate's boat in 1895, and only now have things begun to calm down. If the situation is calmer, however, it is also different. I have heard that Mrs. Iselin's great-grand-daughter-in-law wears black velvet pants on board and nobody bats an eye. And then, of course, there are those women who write articles on galley maintenance for *Yachting*, as if their expertise were as natural as having babies. Faced with a dilemma that might have threatened the future of world peace, most men have either surrendered or agreed to peaceful negotiations.

There is still a group who is holding out, however, even though it learned long ago to accept women in the business world and to cheat them just as if they were equals. These men believe that their boat activity makes them more manly, and they are always compensating for the uneasy feeling that, somewhere along the way, when they weren't even paying attention, they lost control of womankind.

If they are not out buying larger boats, they are usually sprawled in huge, plastic-cushioned rattan chairs, making full-volume radio-telephone calls—ignoring the pay phone twenty feet from where the boat is docked. Every Saturday morning they hop into their convertibles, alone or with other men, speed off to the marina, and set-

(Continued on page 351)

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VOGUE'S

*A costume ball for Lady Catherine Pakenham
at Strawberry Hill, in England*



1

Georgian rakes in ruffles and Victorian beauties in crinolines shook up the famous house that once was Horace Walpole's "little Gothick castle" at this recent party given by the Earl and Countess of Longford for their daughter, Lady Catherine Pakenham. The dancing started to stately strings, as guests in kilts and castans, plumes and tiaras, waltzed through the rarely opened halls of Strawberry Hill. Lord and Lady Longford were dressed as Queen Victoria and the Prince Consort, an apt dis-



2



3



4

NOTEBOOK



5



6



7



8



9

guise—Lady Longford wrote the fascinating biography *Victoria, Born to Succeed*. A marked success, this party switched quickly at the stroke of midnight when The Seeds of Discord whipped their Mod beat through the panelled red, white, and gold library. Lady Catherine became twenty-one, and everyone danced until dawn, wishing that it would go on at Strawberry Hill forever.

1. The costume ball in action.
2. Lady Catherine Pakenham.
3. Lady Kelly; the Earl of Longford who is Lord Privy Seal and Leader of the House of Lords.
4. The Countess of Longford.
5. Mr. Mike Sarne, Miss Vivienne Wilson.
6. Mr. Peter Coats, Lady Antonia Fraser.
7. Lady Jacqueline Rufus Isaacs.
8. Miss Marina Warner, the Hon. William Shawcross.
9. Miss Janie Easton.
10. Madam Fitz Gerald, the Knight of Glin.



10

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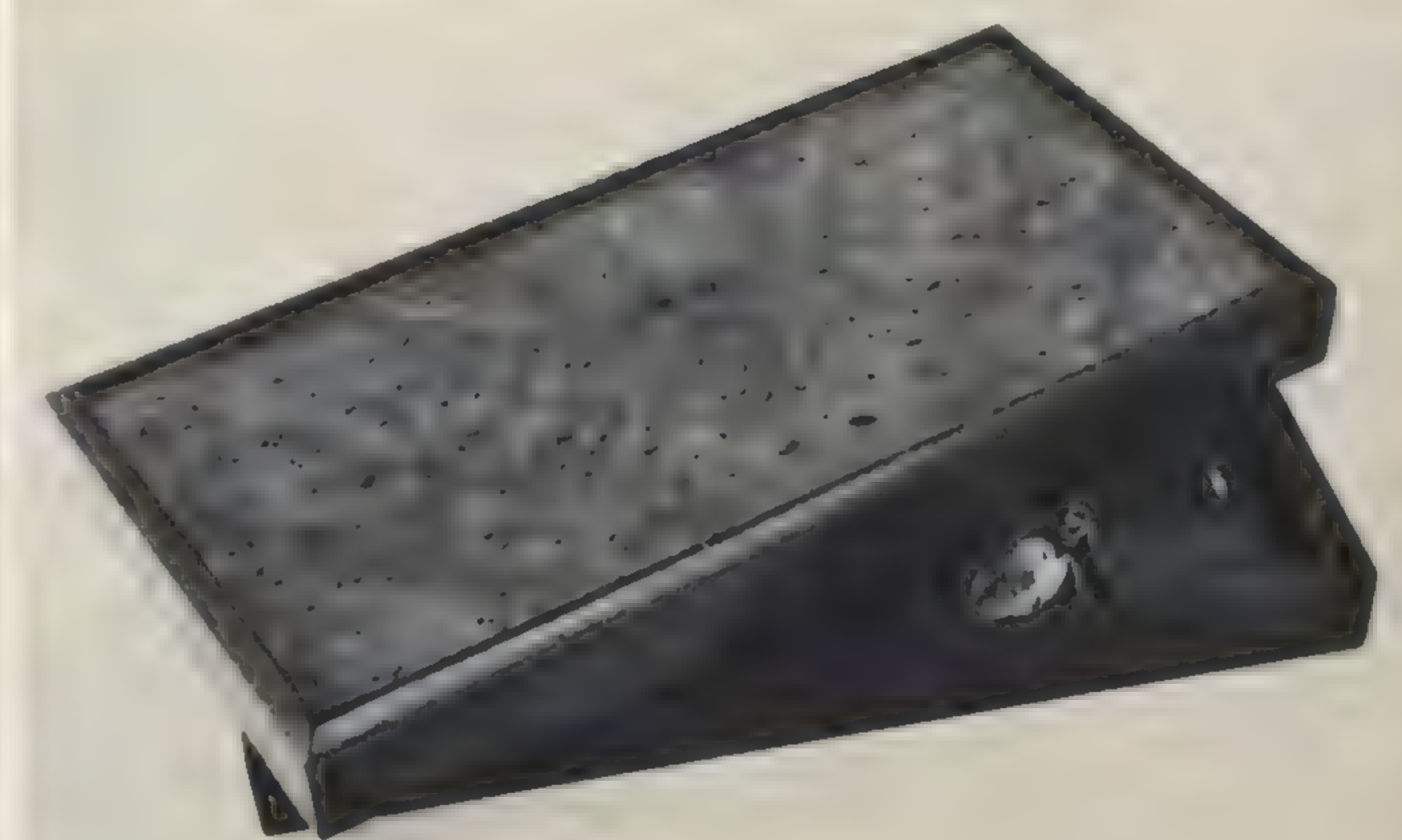
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Vogue's

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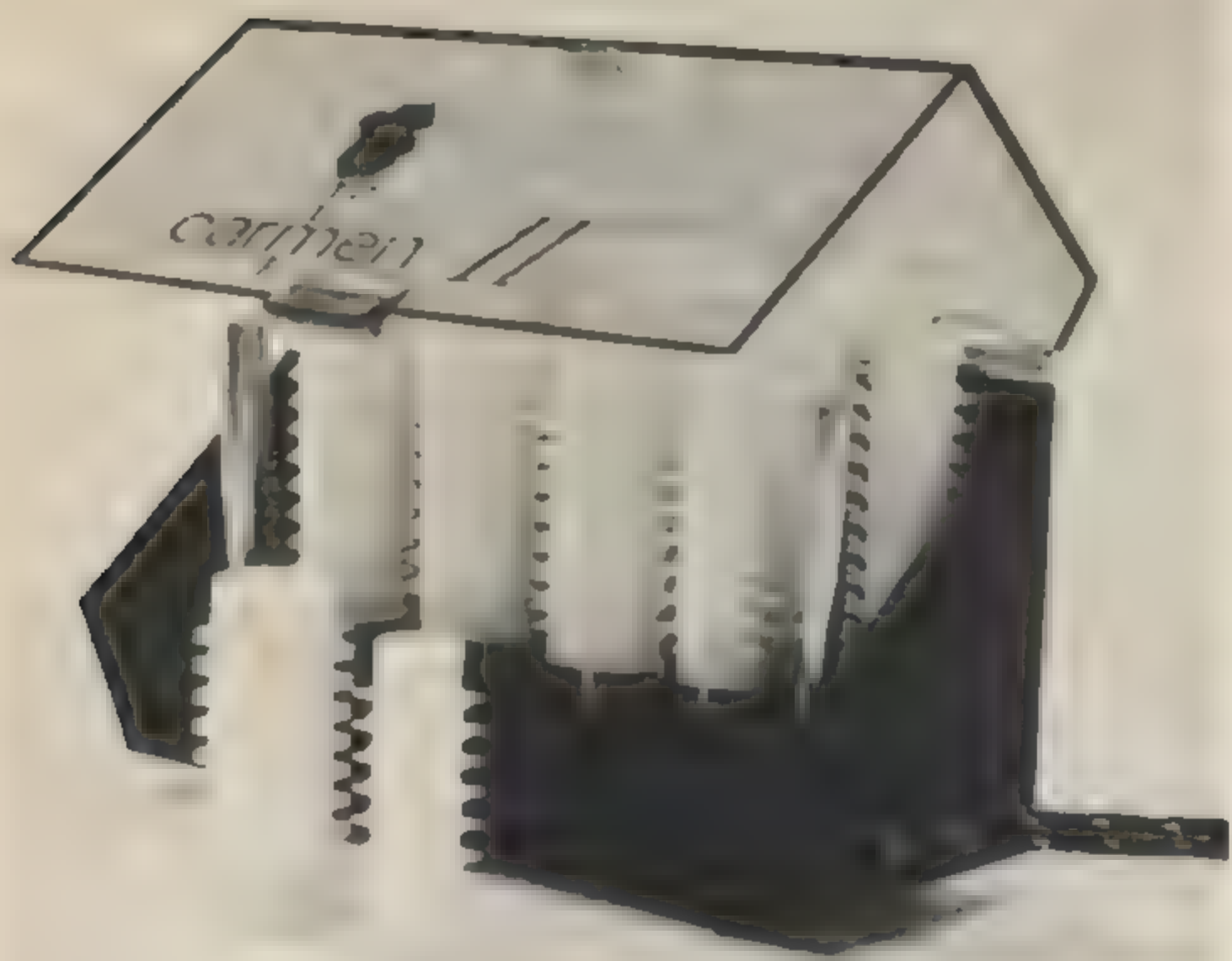
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I won't pay for the trip

(Continued from page 287)

in a sulphurous nineteenth-century light, so that nothing seems quite real; and as the train rattles on towards Kew and Richmond, you seem at last to be on a celestial railroad bound for Avalon.

The point is that ordinary reality is always on the edge of hatching apocalypses like this. The world is a miraculous chrysalis which cracks open under the heat of attention, yielding angels which whirl about your head like dragonflies. It doesn't need any drugs to bring on the transformation—attention is enough.

You can sometimes get the effect in the middle of the English countryside, on a hot silent summer afternoon. Three o'clock seems about to go on forever, and the heat-stunned stillness seems like the edge of doomsday. All around the trees stand ankle-deep in the lifeblood of their own shadow, birdsong stops for a moment, the insect machinery switches off. The whole of creation sweats with expectation. There is no knowing what the scene is about to deliver. In one sense it is irrele-

vant. The expectation is all; fulfillment can only be an anticlimax.

And yet, these sacred instants can pass by without ever being felt. Drugs would simply blur the experience or reproduce it best in a chaotic form, so that its sacred precision would be lost.

All I want is some device which keeps me constantly in touch with the bizarre "thereness" of the world in which I have been formed.

Fortunately, the world itself comes up with stimuli which jolt the mind in this direction. Once you are in practice, small changes of climate even will do the trick. There is nothing like a sudden wind, for example, to switch the mind into high gear. Or a sousing, catastrophic downpour of rain. Or a snowstorm when the whole city seems suddenly to have been seriously burned, then bandaged and consigned to a darkened invalid silence. The point is, once the muscles of the mind are in tune, very small changes of sensation, mood, climate, or interest can produce quite startling alterations in consciousness.

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BUY

UNITED STATES

SAVINGS BONDS

Another sex triangle

(Continued from page 345)

tle down to an afternoon of talking on the radio-telephone. (The phone calls reveal the hollowness of the whole business: almost all the calls made on a summer weekend are placed in Block Island or Plum Gut to numbers in Greenwich or Stamford, and the conversations invariably centre on the weather in Greenwich or Stamford and the behaviour of the children.)

So many boatmen seem to be defending their masculinity that after a while one gets used to their habits. My encounter with Captain Andersen and his wife cast new light on the classic pattern, however.

Captain Andersen was a small, craggy man of sixty-six who had just married for the first time. He had decided he would like to resume his sailing career, and we met when he came to look over my twenty-five-foot sloop, which was for sale. He was a genuine Down-Easter, and he knew boats. He spoke so quietly that I had to lean forward to hear him.

At her second marriage, a few months before our meeting, Mrs. Andersen had been a fifty-eight-year-old widow. She was five feet eleven and bulky; while her voice was gentle it was also very loud. She did a great deal of enthusiastic laughing.

After an hour of inspecting the bilges, timbers, and equipment, the Captain was pretty sure he wanted to buy the boat. His bride, apparently eager to smooth the surface of the unusual marriage, encouraged him (most wives, under similar conditions, merely scowl). The Captain gave me a deposit of five hundred dollars, and we arranged to meet at the boat yard the following weekend to close the transaction.

I knew right away that something was wrong when I saw the Captain's face a week later. He'd been thinking it over, he told me; he wondered if he wasn't really getting a little old for this sort of thing—it scared him just a bit to think that at sixty-six he could dash around the decks and raise the sails and shove off for the wide open sea.

I had suspected from the beginning that the Captain was riding a wave of mixed emotions that could break at any moment. There was the almost comic disparity between him and his wife, which might have given the most self-confident of men moments of doubt. There was his genuine exuberance at having married so late; normally shy, he must have thought himself quite the young hero for taking such a step. But he also knew that one of the recurrent truths of boating is that as a man grows older his boats become increasingly smaller until, finally, he is satisfied merely sitting on a breakwater all day, looking at the sea through binoculars. As little as a week earlier he had been on his way to defying a very sensible tradition.

"It's so big," he whispered, his eyes evading mine as we sat in the cabin with legal papers before us on a low table. His pen hung over the blank check. "I'm sixty-six years old," he said. "I, uh, wonder if it's not too much to handle. . . ."

I said nothing.

The pen descended, the boat was his. Two days later, I heard that he had proceeded to resell her—or should I say "it"?—at a profit.

I saw the initial stages of the worst possible kind of boat-triangle the same spring I met the Andersens. Tony Signore was also interested in buying my sloop but, unlike the relatively placid Captain Andersen, Tony appeared to have savage designs. As he poked his square jaw and curly head into every corner of the boat, then swaggered proudly back and forth, inspecting the keel and garboard, the stolid rock of a man changed into an energetic, rather angry bull. "I like 'er," he finally declared. Then suddenly he looked away. "I'll bring the wife down tomorrow." It was a mumble. "She'll like it too." His face broke into a smile. "Gotta check with the boss—ha ha."

I laughed agreeably. "She's a great family boat," I offered.

"Yeah," Tony said. "What I like about 'er is she's a real man's boat."

Sensing that if I encouraged this line of thought, the "boss"

(Continued on page 353)

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as seen on pages 232 to 241

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Another sex triangle

(Continued from page 351)

might have a major battle on her hands, I remained silent. While we were standing admiring the boat, Tony's young daughter began whining that they were late for dinner. I never saw him again, and frankly I'm glad. Tony Signore was obviously playing with fire. Buying a boat always has overtones of establishing a hideaway for a mistress; no man in his right mind invites his wife to look the mistress over before deciding she's right for him. If he is willing to give the wife a preliminary look at all, it is only in fairness, so that the wife can have time to get her hair done.

At best, the wife learns to accept the mistress. At worst, she asks for a divorce. I bought one of my boats, in fact, from a man who needed the money for part of his settlement. That's what he said; I am skeptical because later I learned that he had taken up flying—hardly a poor man's sport. I think the real reason he got out of boating was that it was too dangerous.

The boating world is adjusting to the sex revolution, however, and one sees the wide-ranging effects of compromise and improvisation everywhere. In the old days the man and the boat would go off alone, but now the wife has to be included for the sake of peace. (This mutual affection is closer to the simple practicality of a harem than most gossips realize, but no one has ever criticized a man for spending a weekend with his wife and boat.) One result of this new kind of triangle is a rather curious sort of voyeurism. Take, for example, the couple whose boat was stored next to mine one winter. The husband had decided to strip the varnish from the cabin trunk, and since the wife, like most wives, hated boat work, she spent every weekend of the fall and spring sitting in the car, watching her spouse as he labored with his scraper, a delighted smile on his face. She didn't read or knit. All she did was watch him.

The décor of the ordinary Chris Craft is reminiscent of poorer sections of Scarsdale.

The principal of interior design in modern boats is to make them as little like boats as possible. But generally the compromises have been more extensive. To take a painfully obvious example, manufacturers of boats finally realized that the sex revolution called for a revolution in boats themselves. Women just wouldn't tolerate boats being as beautiful, shapely, and attractive as they had been. After considerable experimentation, the boat manufacturers came up with fiberglass hulls, and these antiseptic, ungainly craft have been so successful that sex has virtually disappeared from the boating world. Boating has actually become a family activity.

Boats are not only less attractive these days; they take less time. Fiberglass boats demand little more than a coat of bottom paint and a scrubbing of the topsides. While boat-supply manufacturers come up with useless inventions as fast as they can think of them, nothing has really replaced the good old-fashioned wooden hull with its gaping seams, its leaks, its stray wads of caulking. Even the radio-telephone palls when a man has nobody to call except his wife.

I am a bachelor, and I need hardly elaborate on the relationship of a bachelor and boat. While I am not a confirmed bachelor—I scorn ritual—I think that any sensible girl should approach a bachelor's boat with her senses finely tuned. If she is clever and ready to seize every opportunity, she has a chance. Last summer I was seeing quite a lot of a good-looking, sensitive, witty girl who kept getting better-looking, more sensitive, and wittier. She came sailing once—just once.

It was the kind of a day a sailing man dreams off: You could see across the Sound: the wind was fresh out of the southwest; there was just enough chop to create a poetry of motion. I kept telling my companion that we should savour each gust of wind. She told me she was seasick. But even after she recovered, she wasn't remotely enthusiastic. "You know," she finally said, "it's really quite boring; there's nothing to do."

That afternoon I began making plans to sell her.

VOGUE'S

TRAVELOG

A Directory of Fine Hotels and Resorts. Write for reservations to these—"As Seen in Vogue"

Alabama

POINT CLEAR (NEAR MOBILE)

GRAND HOTEL on Mobile Bay, a fine resort on a 500 acre estate amid historic surroundings. Championship golf (27 holes), tennis courts, pool and cabanas, fishing cruiser, sailboats and other sports.

North Carolina

CASHIERS

HIGH HAMPTON INN & COUNTRY CLUB. Beautiful mtn. scenery surrounds this distinguished resort. Private 18-hole golf course, tennis, boating, riding. Four lakes. Open mid-May thru mid-Oct. Write for brochure: Dept. V.

South Carolina

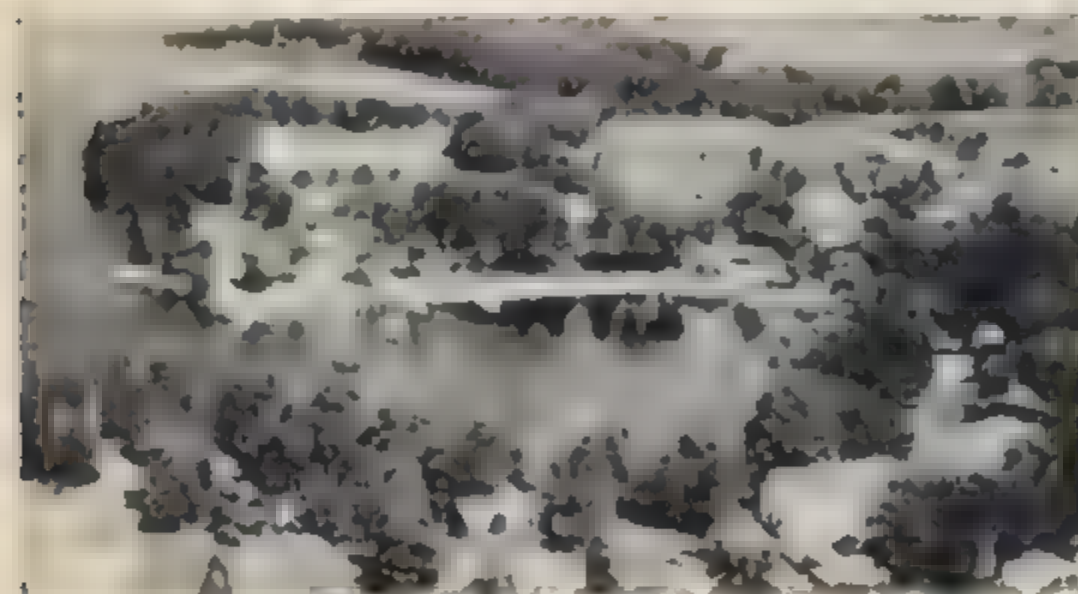
HILTON HEAD ISLAND



William Hilton Inn

Shirtsleeve golfing on the 36 holes of the Sea Pines courses is spectacular all fall and winter. But so is tennis, indoor-outdoor pool, sauna baths and cuisine at our new Plantation Club, a tee shot from our beachside Inn, where you'll be enjoying oyster roasts after your day of Hilton Head Island adventure. For information write Box 90.

VERGENNES

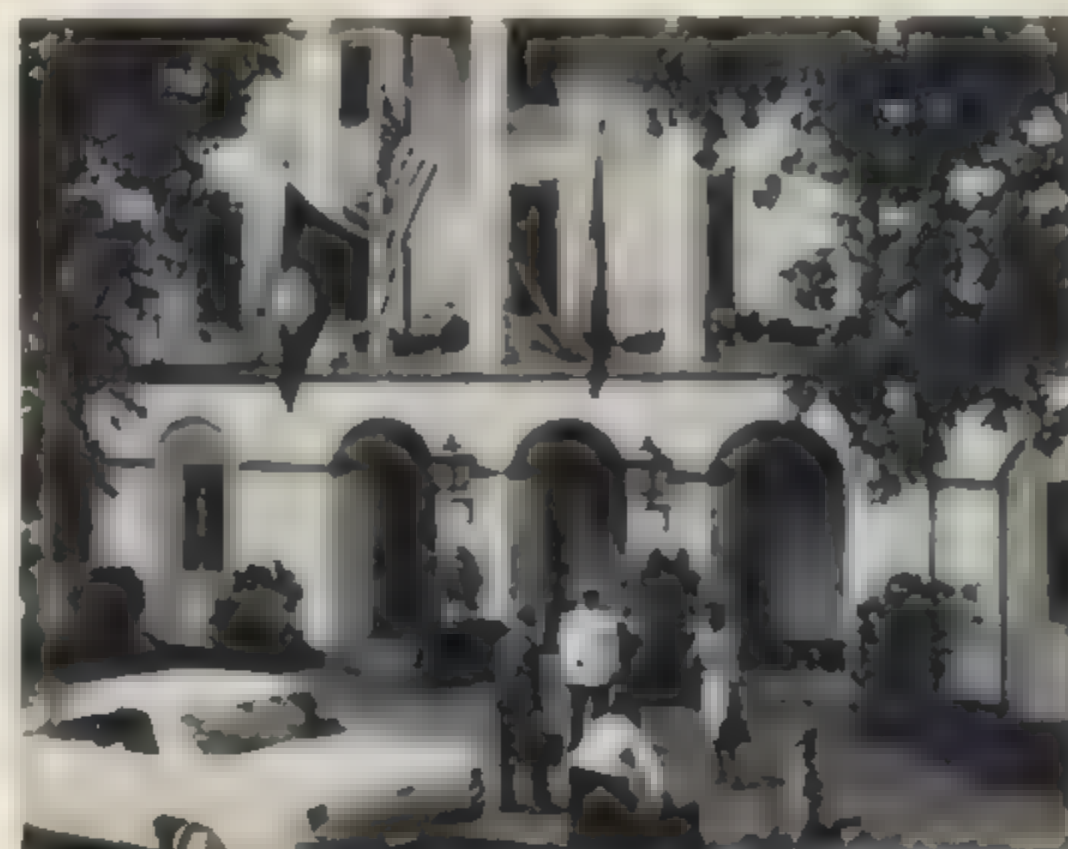


Basin Harbor Club

Enjoy Autumn in colorful Vermont setting. A private 600-acre estate nestled on the beautiful eastern shore of Lake Champlain. Includes 18-hole golf course, tennis courts, all water sports, fine fishing, pool with temperature control. A 3200-foot airstrip. Rooms in central buildings and 65 cottages. Visit EXPO 67-2 1/2 hrs. away. Robert H. Beach, Mgr. Reservations: 80 Rockefeller Plaza, New York 10020. Tel. 212-LT 1-6595.

Virginia

WILLIAMSBURG



The Williamsburg Inn

Journey back into the eighteenth century at Williamsburg, Virginia. Watch craftsmen working with colonial tools, browse 'round shops displaying the typical merchandise of two hundred years ago, and eat in colonial taverns. Enjoy fine accommodations at Williamsburg Inn, Williamsburg Lodge and The Motor House. Golf, tennis, swimming and other sports. For information write Box CN, Williamsburg, Va., 23185, or dial Reservation Offices: New York, Circle 6-6800; Washington, Federal 8-8828; ask operator in Westchester Co. for Enterprise 7301; Essex Co., WX 6895; Philadelphia, Enterprise 6805; Baltimore, Enterprise 9-8855.

LET VOGUE'S TRAVELOG assist you in making plans for your holiday. Enjoy the hospitality of the hotels we list for your pleasure.

Jamaica

OCHO RIOS



The Tower Isle Hotel

The Tower Isle is Jamaica! 12 flowering acres . . . air-conditioned, private-balconied rooms or spacious villas . . . superb cuisine (Jamaican and continental delicacies, Smorgasbord lunches) . . . swimming, sailing, boating, fishing, cycling, tennis, badminton, sightseeing and golf nearby . . . entertainment; native floor shows, dancing, movies . . . duty-free shopping! See your travel agent or Leonard Hicks, Inc.: New York, Chicago, Miami, Detroit, Washington, D. C., Atlanta . . . or Richard Earl Assoc., San Francisco, Los Angeles.

VOGUE'S

The noble wedding of Countess Therese Hardegg and Prince Karl zu Schwarzenberg



Hunting horns and cannon volleys saluted the bride, Countess Therese Hardegg, as she left Castle Seefeld with her father for her marriage to Prince Karl zu Schwarzenberg in the Austrian village church of Seefeld.

For this once-upon-a-time wedding, the festivities veered from castle to castle, starting with a ball in the splendour of Schwarzenberg Palace in Vienna. Five hundred guests of the noble houses of Europe filled the baroque halls, some candlelit for dancing. Ranging from the new sound to the music of *Altes Wien*, the repertory included a waltz written especially for a Schwarzenberg wedding a hundred years ago.

After the church ceremony in Seefeld, the bride and groom



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wound through leafy lanes to the family castle, the bride's twelve-foot train held by young pages. There, the party gathered for a wedding luncheon in a hall with baroque murals.

1. The bride with her father, Count Johannes Hardegg, leaving Castle Seefeld for the church.

2. The ring bearer, pages, and flower-girls of the bridal party.

3. The wedding mass in the church of Seefeld, Niederösterreich.

4. Countess Therese Hardegg and Prince Karl zu Schwarzenberg at their pre-wedding ball at Schwarzenberg Palace in Vienna.

5. The baroque hall set for the wedding luncheon at Castle Seefeld.

6. Prince Moritz Oettingen-Oettingen and Princess Lioba Löwenstein.

7. Princess Helene of Bavaria, Prince Joachim Fürstenberg.

8. Frau Erszébeth Hard-Pallavicini, Count Franz Schönborn.

9. Count Carl Castell-Castell, Baroness Adelheid Jordis von Lohausen.

10. Herr von Garzuli, Countess Franz Colloredo-Mannsfeld.



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10

Just
look at
VITALITY® go!



Top to bottom: VITALITY, Bonnie. COSMOPOLITANS, Sarah. SUBURBANS, Peg. About \$15 to \$20.

Too chic to let its good sense show.

INTERNATIONAL SHOE COMPANY, ST. LOUIS

This book says that The SPRINGTIME of A WOMAN'S LIFE SHOULD BEGIN AT 55

That she should not reach middle age till she is seventy. And that she should not lose her ability to attract men until she is well past ninety—**IF SHE WILL ONLY BECOME AWARE OF THESE FOUR GREAT NATURAL SOURCES OF PROLONGED YOUTH, COMPLETELY OVERLOOKED BY 99% OF AMERICAN WOMEN!**

For example:

Are These Simple Postures The Key To Victory Over Time Itself?

1) An ingenious way to *re-arrange* the way you hold your face and neck, for a few incredibly-relaxing minutes every day, that virtually *melts away years* from the appearance of the skin of your entire upper body. (You'll learn *why* this simple posture works such breath-taking wonders in the paragraphs below.)

2) A new way to breathe—that purifies your system of the internal poisons that keep you constantly *half-ill* today, and that eat away your youth like acid.

3) A new way to achieve truly deep sleep—that recharges your body like a battery every night, and keeps *accumulated exhaustion* from turning you old.

4) And perhaps most important, and most startling of all, a new way to *fight the never-remitting forces of gravity* that cause the muscles of your face and body to sag deeper and deeper every day.

(This posture alone—this simple, 4,000-year-old "Effortless Exercise" that actually *reverses* the effect of gravity on your body, and causes it to *firm up* your muscles instead of collapse them—can give you a slimmer, younger body overnight, and for the next fifty years to come. You'll understand *why* when you read the paragraphs below.)

Welcome To A Whole New World Of Youthfulness, Physical Magnetism, And Incredible New Feminine Appeal!

These, then, are the startling, almost-unbelievable promises this book makes to you. But you must realize that to gain these benefits, you must first discard every idea about your body that you have been taught since you were a child—and be prepared to look at "age" and "youth" and "health" and "beauty" through entirely new eyes.

In essence, what you are going to learn, in your very first reading of this fascinating book, is this:

Over 4,000 years ago, in the Far East, lived of the wisest men and women who ever lived discovered that "old age" was nothing more than a disease—actually just another ill of the body, to be fought as any other ill.

To do this—to fight this "ageing-disease"—they developed a series of *age-delaying techniques* called Yoga.

Yoga means Youth. Yoga techniques bring back youth, and prolong youth.

You can see living proof of these facts every day in India, China and Tibet. There Yoga believers have used these techniques to live to fantastic ages (close to 100 years), and still retain virtually the appearance of young women.

These women have achieved "Super-Femininity." At the ages of 60 and 70 and 80, they have more physical magnetism—are far more attractive to men—than the hordes of "half-feminine" women who may be 50 or 60 years younger.

Once again, this book gives you the techniques these women use—but now adapted and simplified for Western women, with all the religion and philosophy that were evolved along with them stripped away.

And now ready to go to work for you—overnight—to take each part of your body in turn, and repair the tragic damage done to it by strain and time.

Like this—

The First Step: To Give Your Face Back Its Youthful Bloom.

This book says that there is a very simple reason why the skin of your face and neck becomes thin, drawn, pale and wrinkled after thirty:

Because once you reach that critical age, your heart can no longer automatically pump enough nourishing blood uphill to your face, to keep it as smooth and plump and young as it was when you were a teen-ager.

It's exactly as if you stopped feeding water to a potted plant—and then watched the leaves of that plant crinkle up and begin to die.

No beauty parlor on earth—no face cream no matter how expensive—can ever correct this lack of internal nourishment. But Yoga can. It does it in a few exhilarating minutes every day—by showing you an ingenious way to *re-arrange* the way you hold your face and neck, that automatically causes your body to pour nourishing blood into every fiber of your face.

This simple posture is so easy to accomplish that, for the first few days, you may not be able to believe that it can really be doing you that much good. But then—when you wake up one morning and find your husband studying your face in silent admiration—you will realize the incredible potency of this "youth-restoring technique" practiced by two hundred generations of Eastern women.

And it's just the beginning . . .

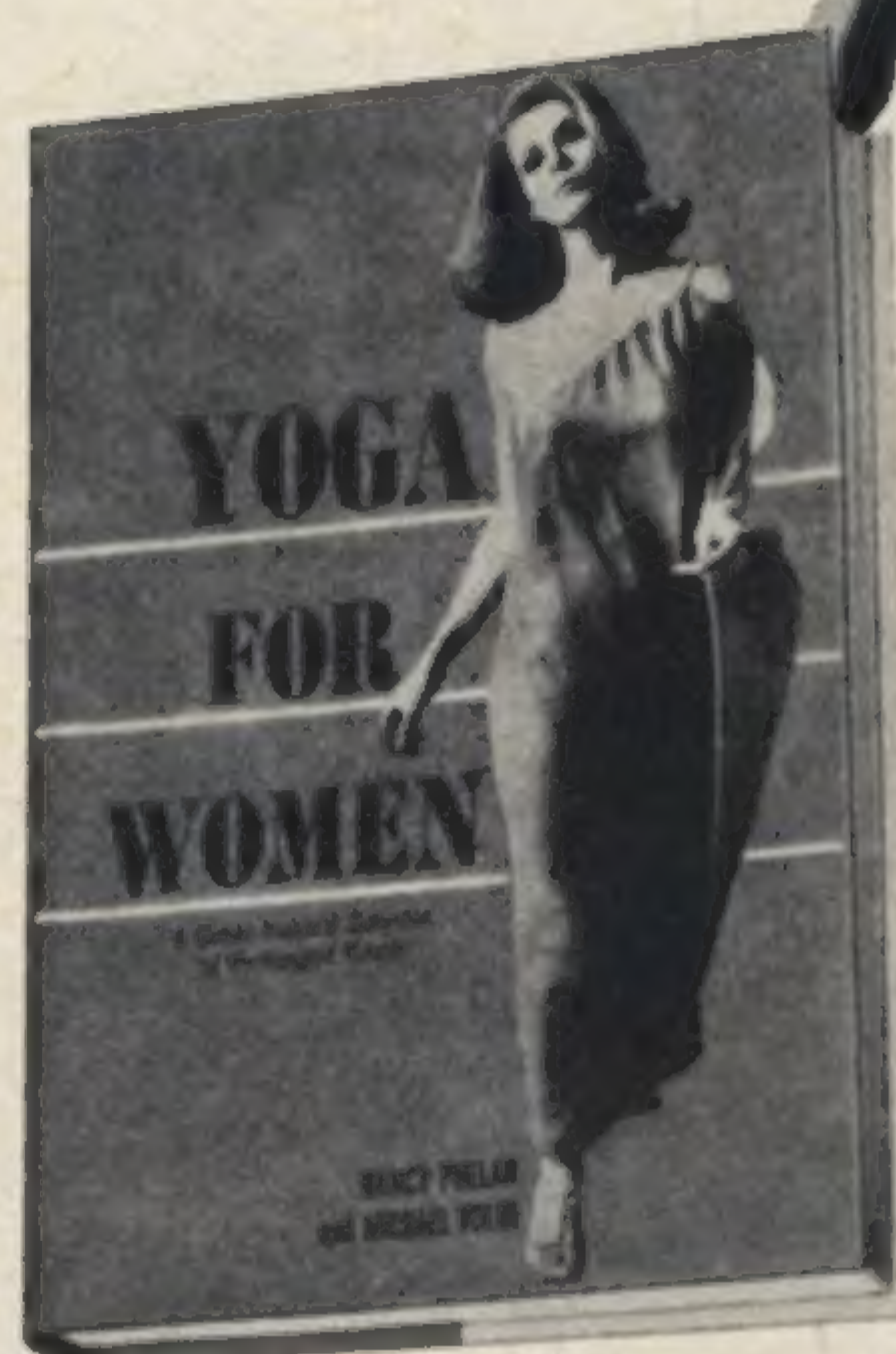
How To Sit Your Way To A Beautiful Body

Now you begin the *re-education* of every contour-shaping muscle in your body—and the elimination of the ugly and deadly fat that has plagued you for years—but this time without such extreme measures as crash diets, sweat boxes, back-breaking calisthenics, or pills or other artificial devices of any kind.

In essence, what you are going to do with this book is learn a series of "Effortless Exercises" (many of which take less than a single minute each). These, again, are simple postures and rhythmic gestures that re-charge your energy bank every morning rather than exhaust it...and that beautify the feminine contours of your body, without creating a single bulging muscle (as Western exercises do) to make you look like a man.

One of these postures, for example, (done simply by sitting in a special way on the floor) firms your legs, calves, inner thighs—all in the same moment.

Another lifts and preserves the bust. Another flattens the stomach and slims the hips. Still another prevents flabby arms.



And (in our opinion, the most important) still another takes the "old-age stiffness and perpetual ache" out of your spine, and gives you the cat-like grace and freedom to enjoy the life of a young girl.

And—at exactly the same time—

Vital Health Centers Of Your Body That Have Slept For Years —Are Now Gently Massaged Into Blazing New Vitality . . .

Now these "Effortless Exercises" begin to work their magic—for probably the first time in your entire life—on the internal glands and organs that either keep you young 'til ninety (if you keep them healthy and strong) or (if you allow them to wither up from disuse) turn you into an old woman at thirty.

For example:

Here is an incredibly gentle posture that virtually doubles the amount of circulation that reaches the vital nerve centers in the back of your head and neck—and thus puts you to sleep faster and deeper than you have known in years. (You'll be amazed at the energy with which you bounce out of bed the next morning.)

Here is a one-minute technique that turns ordinary air into the most potent revitalizer in the world. (Try it for exactly 60 seconds when you're exhausted from housework; see how it enables you to out-dance your teen-age daughter till dawn.)

Here's how to flush internal poisons right out of your body. Clear your complexion. Purify your blood. Get overnight relief from those vague aches and pains that drain youth like a dripping faucet.

Here is a special posture for the woman who is beginning to lose her animal attractiveness. Whose husband is losing interest in her. And who wants him to gasp in delight just a few short nights from the time she first opens this book.

Read It From Cover To Cover Entirely At Our Risk.

One final word of warning: If you expect a huge, weighty, philosophical tome here, you are completely mistaken. This book has been carefully cut down to the bare practical essentials. There is not a word in it that does not give you a physical benefit immediately. Therefore, even in the special deluxe version we send you, it is



only 128 pages. You can finish it in a single weekend. The new youth and beauty and physical attractiveness it gives you will last a lifetime.

The complete cost of this book is only \$5.98. It is a book for women who mean business about restoring and preserving the most priceless possession they will ever have—their youth. If you mean business, why not send in the No-Risk Coupon today.

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